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#16 • October / November 1993

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Mobile Beat™

The Magazine for Professional DJs and Mobile Entertainers

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Mobile Beat NEWS

Compiled & Edited by Robert A. Lindquist

COUNTRY STAR SLAMS SALE OF SECOND-HAND CDS

Updating our story in the last issue about the controversy over the sale of used CDs, shortly after that issue went to press, country star Garth Brooks said in Billboard Magazine, "I'm against anyone who sells used CDs, and if I have my way, we won't send them any product." Shortly thereafter, CEMA, which distributes Brooks' product, threatened to not ship the artist's latest release, "In Pieces," to retailers who sell used CDs. The move is the latest in an ongoing effort by the four major distributors to curb the sale of used product, which, *Business Week* estimates to be about one-percent of total CD sales. The recording industry is concerned that there are no royalties paid on used CDs. The retailers response is that royalties are paid on the sale of new releases, for which there is a much smaller profit margin. In an effort to end the battle, entertainment lawyer Laurence Rudolph has proposed a system whereby used CD-retailers pay a sliding-scale fee to an agency similar to BMI or ASCAP. This agency would in turn divide the fees among its member artists. Retailers have yet to respond to the proposal.

RACE General Manager Bill Wynne maintains that EMC plans to use several marketing activities initiated by the original company, including retention of many field operators as affiliates, honoring existing RACE accounts and contracts and keeping the 1-800-KARAOKE hotline. These efforts, it is hoped, will help ensure continuity and ease transition.

As part of its long-range goals, EMC will also market new and used Pioneer Laser Karaoke equipment and will explore opportunities to add other proprietary products and services to its network.

THAT'S ENTERTAINMENT

There's been a friendly takeover, of sorts, in the karaoke field. Entertainment Marketing Concepts (EMC), a recently-formed entertainment marketing services company based in Wichita, KS, has announced it will acquire the assets and operations of Rent-A-Center Entertainment (RACE). Formed in 1991, RACE, an offshoot of parent company Rent-A-Center, had established a nationwide karaoke rental network, with more than 40 offices and hundreds of free-lance operators.

EMC Chief Operating Officer and former-RACE General Manager Bill Wynne maintains that EMC plans to use several marketing activities initiated by the original company, including retention of many field operators as affiliates, honoring existing RACE accounts and contracts and keeping the 1-800-KARAOKE hotline. These efforts, it is hoped, will help ensure continuity and ease transition.

As part of its long-range goals, EMC will also market new and used Pioneer Laser Karaoke equipment and will explore opportunities to add other proprietary products and services to its network.

NEW AMMO BOARD

Members of the Association of Mobile Music Operators (AMMO), which services DJs in San Diego County, voted in a new Board of Directors this past June. The officers are: President, Ron Jones; Vice President, Greg Rackley; Secretary, Steve Cosio; and Treasurer, Allen Walker. All are Mobile operators in the greater San Diego area.

Incoming AMMO President, Ron Jones

As President, Jones' hopes to obtain a broader profile for AMMO and expand the membership base. "It would be a good thing to pump new blood into the organization," he says. Also high on the priority list is networking with area businesses, including participation in seminars and shows centered on various companies also involved in the wedding trade, such as florists and photographers.

Jones, a twenty year DJ veteran, is greatly enthused about associations like the three-year-old AMMO. "I think, as performers, something we all need to do is keep re-inventing ourselves," he states. "I've never claimed to know all there is about being a DJ, even after this many years. And when you've got 22 guys sitting around a table, there's an energy there."

There must be something to that theory. AMMO has sent out their charter to numerous DJs inquiring about setting up similar associations in their home cities. "We're all working for the same goals," reasons Jones, "making a buck and doing a good job."

Jones and the other officers will sit for a year's term. Members of the 1994-95 Board will be voted on next June.

EXPANSION AT TRACOMAN

After years of distributing Martin light/fog effects and professional video products, Tracoman has announced that it has created a division that will focus on the needs of the professional audio industry. Heading the new enterprise will be Sales Manager Andrew C. Broitman (formerly with NESS), a national account rep who has been active in club management, design and installation of entertainment devices since 1978.

MICHIGAN MUSIC/DJ EXPO ANNOUNCED

DJs in the North Central US should set aside Sunday, October 24th to attend the First Annual DJ EXPO sponsored by DJ Supply of Troy/Clarkson (MI) and The Michigan Disc Jockey Network. The event will feature great sale prices on DJ products plus workshops, seminars and a DJ Spinoff. Over twenty manufacturers' reps will be on hand to demonstrate new products. Essential yet often forgotten DJ needs such as insurance, tuxedos, custom t-shirts and novelty items will also be featured.

The event's organizers say this inaugaural expo will test the ability of different organizations to work together for a common goal. The sponsors hope the success of the event will cause a yearly impact on the Detroit market. Doors open at noon (until 8PM) at the Holiday Inn on Telegraph Road in Southfield. Tickets are $15 advance, $20 at the door. For more information call DJ Supply at 313-673-7050 or the Michigan DJ Network at 800-732-5756.

SEND PRESS RELEASES AND NEWS ITEMS TO MOBILE BEAT, P.O. BOX 209, EAST ROCHESTER, NY 14445 OR FAX 716-385-3827

FIRST LOOK!

STANTON-VESTAX UNVEILS FLIP-TOP / FLAT-TOP DUAL CD

The new CD-11 from Stanton-Vestax is the first CD player system to offer DJs hands-on operation similar to that of manual turntables. The unit's unique flip-down transport allows users to load and unload CDs in seconds. A joy-stick controls search and pitch bend functions with dual pitch controls providing +/- 8% speed variation. Dual stereo outputs are provided. Look for an in-depth review of the CD-11 in the December/January issue of **MB**.

DJ MIXES CONFISCATED

With assistance from the RIAA (Recording Industry Association of America), officers from the Clifton, NJ Police Department and the New Jersey State Attorney General have shut down a distributor of alleged pirate recordings of unauthorized club and DJ dance mixes. Approximately 7,000 pieces, mostly 12"-vinyls, were seized during the August18th raid on J&J Distribution in Clifton. RIAA spokesperson Alexandra Walsh, says this is the largest raid of a distributor of alleged pirate material to date that has involved the RIAA.

With regard to the matter of possibly licensing DJs and/or DJ companies who make their own copies of recordings for use in their shows, in a recent interview-by-fax, Jesse Abad of the RIAA disclosed that no such plan is currently under consideration.

CANNED ADS

Now that our society is virtually overrun with camcorders, it's all too common for potential clients to request a video preview of a DJ's performance. Unfortunately, what clients see on the video may not be what they'll get, and some clients put far too much emphasis on the quality of the video. If you want a professional-quality video but don't want to drop $3,000 in the process, here's a great alternative. Rob Alberti of After Hours Disc Jockey Supply has created the generic DJ video, complete with two, almost-ready-to-air television spots. For $299, you get the TV spots, plus a professional looking demo video on 3/4", ready for your own logo, or custom voice-over. Complete scripts and instructions are supplied. A VHS sample is available for $10 by calling After Hours DJ Supply, 1-800-782-3033.

DISCO FORUM XXI?
Billboard Magazine's last Disco Forum was held over a decade ago, but the memories among DJs who participated linger on. But wait, In a recent column, Billboard's dance music editor Larry Flick teased of a Billboard sponsored dance music event to be held January 19 through 21, 1994 in San Francisco. More on this upcoming event in the next issue of MB.

CONGRATULATIONS TO:

Mobile Beat contributor Mike Starnes, the new Director Of Audio Services for J & S Audio, Dallas, TX.

Eric Leskin and Mick McNeil, who have been promoted to Senior Sales Engineers at Ness, Hackensack, NJ.

Andy Ebon, owner of Designer Music, who has been awarded "1993 Small Business Owner of the Year" honors from the San Francisco Small Business Network.

And a special congratulations and thanks to Mobile Beat's Editorial Associate, Jeanne Nagle, who has taken a new position as staff writer for the Arts and Entertainment section of the *Georgia Guardian* in Savanah, GA.

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This past summer, The Music Connection of Butte, MT had the great opportunity to work with one of the bigger names in the radio industry. Mike Harvey, from the syndicated live show *Super Gold*, comes to Butte every year to do a show called *Super Gold Sock Hop*, bringing back great memories from the 50s, 60s and 70s.

This year, all the audio equipment was provided by The Music Connection, who pushed 2000 watts out of the Bud Light Magic Truck to fill the room of over 1,200 people. Reports state that the videotaped show was a success, and The Music Connection expects to handle next year's version as well. *Pictured: Music Connection owner Grant Nelson (left) and Mike Harvey.*

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Highlights of the 3rd Annual East Coast DJ Forum, sponsored by the ADJA, included (from right to left):

• Former ADJA member Dave Buldoc, (New Jersey Chapter), is congratulated by ADJA National Director, John Roberts on receiving the Association's "Chapter President of the Year Award." Dave has since resigned and started a new regional association, A.M.E., The Association of Mobile Entertainers.

• "Bride" C'Loni Brooks calls attention to Vince Montana's latest productions for DJs:, "The Greatest Wedding Albums," Volumes 2 & 3.

• Sunday evening, the spotlight was on DJs entertaining DJs, with John Roberts and Mobile Beat columnist John Rozz getting the crowd involved in such games as "Pass the Ball."

• John Rozz leads the "Longest Diiiiiiiiiick" competition.

NEWS FROM CANADA

*(Contributed by **Mobile Beat's** Canadian Editor, Dennis Hampson)*

REGIONAL REPS JOIN CDJA

Disc jockeys in Nova Scotia and Saskatchewan have new contacts representing the Canadian Disc Jockey Association. Craig Robertson, of Truro and Kim Groff of Saskatoon have been named Regional Co-Ordinators for the CDJA. Craig and Kim join the ranks of established RC's Luc LaFlamme of Quebec and Perry Woods of British Columbia. DJs in the newly covered areas can call Craig at (902) 893-4235 and Kim at (306) 978-1900 for information about the Association, or contact the National office at (416)755-3898.

HEARD IT THROUGH THE 'GRAPEVINE'

Richard Gastmeier, Vice President and Director of Administration & Sales for Entertainment Resources Group, announced that reaction to the pilot copy of ERG newsletter "Grapevine" has been so positive, the company plans to make it a going concern. The newsletter, originally a one-time deal, was developed to bring current new release music news to active jocks who found it difficult to keep up with the increasing number of new titles. The second edition was released in September, and future issues should be available monthly. For subscription information, contact ERG at (416) 270-7474.

KARAOKE SEMINARS

JVC Canada Inc. has approached the CDJA with the idea of setting up karaoke information and equipment training seminars this fall. The plan calls for **Mobile Beat** Canadian Editor and *Spinnin' 2000* co-author Dennis Hampson to act as facilitator. More to come. Stay tuned.

FREE TRADE FOR DJS

Disc jockeys in the U.S. looking to receive info and materials normally sent only to their Canadian counterparts can now arrange to have a Canadian address (with forwarding, of course). Call Mona Willoughby at (416) 261-5597 or FAX (416) 261-8072 for details.

WEDDING BELLS IN TORONTO

Congratulations to **Mobile Beat** columnist and CDJA club co-ordinator Joe Ragona, who tied the knot with Donna DiMaria on September 25. The magazine staff and all your friends across the US and Canada wish you both the best, and may all your troubles be "little ones."

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Large mixing consoles can come in mighty handy when the situation calls for lots of microphones and several different mixes. But what about those applications when the needs are much more basic? Introducing the MM-6 PowerCard from ASHLY. Just plug this input option into any of ASHLY's new amplifiers and you've got all the power the job requires without the extra complication and cost of a separate mixer.

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"DJ Horror Stories" remains one of Mobile Beat's most popular regular features, and the stories sent in by our readers, regardless of the circumstances, are appreciated. Granted, many of the situations featured in Horror Stories may have resulted from an error in judgement, and to what extent that error reflected on an individual's professionalism is a tough call. Although we continue to encourage readers to submit Horror Stories, regardless of the situation, we do have an obligation to present these alternate viewpoints.

RECOILING IN "HORROR"

I'm writing in response to Mr. Bartlett's letter in the last issue of **Mobile Beat**, "Horrified By Horror Stories." I have to agree with Mr. Bartlett's article that almost all of the stories submitted by Mobiles across the country are totally avoidable.

First, you should clarify what a "horror story" is. A horror story is the unforeseen, indirect circumstance that is totally out of a DJ's control. For example, you are on the way to do an event on the other side of town. On the way to the event, a car runs a red light and does major damage to your vehicle. You then call for a tow truck to take your vehicle to the event site and complete your gig. That could be a horror story. Having sex with the bride on her wedding night, and wanting to "lunge" at a catering manager because she wouldn't supply you with an extension cord is not!

Stories such as Mr. Tracewell's are not horror stories at all; in fact, it is just plain stupidity and incompetence. If Mr. Tracewell actually called the hall and asked if they had electricity and they said yes, why would he have to ask "several times"? Isn't once enough? My guess is that he never asked.

I have every issue of **Mobile Beat**, and after reading these so-called "horror stories" submitted by unethical and unprofessional DJs, I have decided to pull all copies of your magazine out of my reception area because I don't want ANY of my clients to see the stupidity that some people in our profession do.

Philip Stein, Star Struck Mobile D.J.
Sacramento, CA

Just curious. Please let us know which DJ magazines you left in your reception area and WHY? Ed.

Some of your Horror Stories are truly stories of problems encountered in the field, and in that respect are beneficial. But. . .I couldn't agree more with Randy Bartlett! (*Feedback*, Issue #15.) I was astounded to find people foolish enough to sign their names to these incompetence stories. It shows how many amateur DJs and business novices there are in this business.

I have actually used these articles to show my clients what they can expect when they hire a $250.00 DJ. (You should re-title this column "Client & Banquet Manager Horror Stories.") Keep those cards and letters coming, so I can add to my file.

Kenny Zail, Party Hits Entertainment
Atlanta, GA

I HEAR THEY LIKE JERRY LEWIS, TOO

I am a French KJ and I just moved to NYC a few weeks ago. I was wondering if there were any Karaoke clubs in Manhattan.

I read your article about Karaoke's, which was really interesting, and maybe you know where I could find a list of those clubs, or you could give me the list if you have it.

Thank you for your help, because I'm totally addicted to Karaoke and I need to sing (or I'm gonna die).

I'm looking forward to hearing from you. Thank you.

Lauren Benveniste, New York, NY

We suggest you contact Karaoke International Sing-Along Association (KISA) at 1-800-243-5442. They should be able to direct you to some clubs around your neighborhood, or at least tell you who you can call. Always happy to save a life!

DISGRUNTLED FORMER EMPLOYEE

So you finally had enough. First, you asked me to write a satirical column and then said you were getting too much "heat" from readers. Then I pick up the last issue of **Mobile Beat** and my column is gone. Phone calls and faxes go unanswered.

Whenever I think back over my greatest accomplishments, of what I've done for your stinkin' magazine, there are two things that come to mind. First, you guys claim to be pros on Karaoke, but who wrote the review that caused the producers to pull the plug on that asinine Karaoke TV show? Wasn't it a strange coincidence?

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Secondly, I alone am responsible for the success (?) of Howard Stern. A little over a year ago I happened to catch Stern signing off his show with a promo plugging his production assistant Scott Salem's Mobile DJ Service. Although the editors of your rag fought me tooth and nail, I convinced them that this Salem guy would make a great ProFile. At the time, virtually nobody outside of NYC had ever heard of Howard Stern.

Well, here it is over a year later and Stern is now on the air in many US radio markets, and much of this expansion is due to my foresight to suggest **Mobile Beat** do a story on Salem. Eventhough your story made Salem look like some squeaky-clean, pansy-ass Brother Teresa. You would think that Stern would be grateful but he continues his insecure babble accusing every DJ in the country of copying HIM. He has concocted more conspiracies against him since the Kennedy assassination.

Furthermore, Stern used the moniker "Shock Jock," something I originated years back. I may feel a bit slighted, but I'm not going to lose any sleep over it, especially when it is obvious that before long Salem will probably have his own show.

I doubt this will be printed so you can all go to hell, including your ADJA friends. Is everybody so damn touchy these days or wasn't I. . . POLITICALLY CORRECT? Excuse me while I puke.

Oh-so-sincerely,

Dr. Shock Jock (Oh, Howard, you know my real name)

We've had quite a positive response to our unique cover on Issue #15, Getting Down to Business. Most of this feedback centered around how the cards were selected to make the cover. Rumors abound over the persuasion techniques used by the chosen few. But, in fact, the selection process turned out to be quite random indeed.

Our original design consisted of over 500 cards in a patch quilt-like design, but as the final proof came together, it was nixed by the art department in the eleventh hour. With less than a day to meet the print deadline, our art director set up another shoot with a new design. On the way to the studio, he grabbed a batch of extra loose cards not yet sorted through and headed out the door.

The end result is what you see on the now-infamous cover, based on the artist's and photographer's determination of the perfect concept. This also explains how the business card of our favorite chicken wing outlet made it in!

On a related item, due to a printer error, not by design, the Biz Cards Awards on page nine (bestowed on a very informal selection basis) were printed in black and white.

LAST CALL - WINNERS ANNOUNCED IN NEXT ISSUE

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GET 'THE CLUB'

LSS Laboratories, Inc. has added a

new Lightcraft controller to its ever expanding American made lighting controller line. The 1200 Club Machine is a four channel chase controller with an eight channel effects section. Its 16 pattern chase section includes four independent channels of dimming with a master control. An LED chase pattern display indicates the chase pattern number currently running. The patterns can run automatically or can be manually changed with the pattern select button. The effects section includes eight on/off toggle switches with eight momentary flash buttons. A unique feature of this section is the auto shutoff (timed delay) circuit provided on channels 5-8. This circuit protects lamps and motors from overheating by shutting off automatically after 10 minutes. They can then be manually reset. The 1200 Club Machine is 19" x 3.5" rack mountable. Retail list price is $499. Lightcraft, P.O. Box 1670, Center Harbor, NH 03226. 800-634-5227.

STEPPING AHEAD

MBT Lighting and Sound has just introduced the SC-100 Foot Controller. The SC-100 is a four-channel, four-scene foot switchable controller that operates in four different modes (manual, scene, 4-pattern, and 4-pattern speed chase) allowing the DJ/KJ to manage a complete lightshow while keeping hands free to operate audio equipemnt. MBT Lighting and Sound, P.O. Box 30819, Charleston, SC 29417 800-845-1922

SMOOTH SAILING

Pioneer New Media Technologies' new LaserKaraoke player is outfitted with state-of-the-art features, including an independent CD tray that allows smooth segues between LaserDiscs and CDs. The unit also offers: an instant song selection button; 11-step digital key control; a button to rescue songs; two independent mic level controls; DSP-3 ambient sound control; and a "One-Touch" key, which lets singers perform over recorded tracks on most CDs. Pioneer Laser Entertainment, 310-952-2990.

UPDATES AND UPGRADES

Marantz Professional Products has just done themselves at least one better. The CDR610 compact disc recorder has all the advantages of their CDR600 — namely analog and digital I/O, automatic/manual track incrementing and easy stand-alone operation. The new model, however, packs a little more punch. The CDR610 will be shipped with a 16-key wired remote control that works with the unit as well as CD players, cassette decks and DCC recorders. Also equipped with a parallel remote port, the control will allow external controllers and event generators to automate the major functions of the recorder. Additional new features are true AES/EBU digital I/O, Cascade connections for parallel operation of several recorders, balance -10 and +4 operation and calibration pots for matching the digital meters to another reference.

Suggested retail on the CDR610 is $4000. Marantz Professional Products, 1000 Corporate Blvd., Suite D, Aurora, IL 60504, 708-820-4800.

Customers with a CDR600 will be offered an upgrade program directly from Marantz, which will effectively convert their current unit into a fully-functioning CDR610. Cost of the program is $400, and those who wish to participate may call Marantz directly at the number listed above.

FOUR WIRELESS FOR DJS

Announcing the Nady 401 VHF, an affordable multichannel unit that makes operating four wireless systems on the same stage virtually carefree. The 401 features four single channel VHF receivers in thin rack space component, along with four transmitters usable in any combination of mic applications. Like all Nady wireless systems, the 401 has 120 dB dynamic range and the company's patented noise reduction, which delivers sound quality comparable to hardwire. Suggested list price, with four Nady HT-10 handheld transmitters, is $1519.95. Nady Systems, Inc., 6701 Bay Street, Emeryville, CA 94608, 510-652-2411.

A SOUND IDEA

Many professional DJs like to wow their audiences with breathtaking repeat effects. Problem is, that sort of technology usually is found only in recording studios or high-end audio mixers that carry an equally high price tag. Imagine if such effects could be incorporated into a mixer that retails for less than $600!

Harbro/Linartech kept this in mind when they introduced their newest mixer, the SL-9000. The unit features full-memory sampling and repeat effects, plus it enables DJs to record four individual sections, giving them the freedom to record different parts of songs they are playing. At the push of a button, each section can be incorporated into the music that is playing.

The SL-9000 allows all four sections to be looped, includes a pitch controller for the sampler, equalizer, cross-fader and echo effect and is backed by a three-year warranty on labor. It retails for $599. Habro Corporation, 2691 West 15th Street, Brooklyn, NY 11224, 708-291-1616.

"WORLD'S SMALLEST MIXER"

In response to the needs of Mobile DJs, Gemini introduces their newest mixer, the PMX-7. Designed with flexibility in mind, the small size does not mean less performance. For starters, the mixer has 2 phono, 2 line and 1 mic inputs. There are also gain controls for each channel, removable crossfader control, talkover switch, cueing and LED meters. At only 3 lbs., the unit measures 6 1/2" wide by 8" deep and 3 1/2" high. Expected to retail under $140. Gemini Sound Products, 1100 Milik Street, Carteret, NJ 07008, 908-969-9000.

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MAC ATTACK

Last year when we reviewed the ECLER MAC 60S mixer(MB issue #11), we were impressed with its versatility, magnitude of bells and whistles and professional quality. On the flipside, our opinion was that the MAC 60S was too pricy to score a significant chunk of the Mobile market. We also noted that the "Manual De Instructions" could stand a little after-translation clean-up.

Now, ECLER is back with the MAC 50 and MAC 50S (with digital sampler), new, less expensive mixers of comparable quality but with fewer of the features you probably didn't need anyway.

A LITTLE BACKGROUND

ECLER mixers are produced in Spain by ECLER Motors of Barcelona (hence our problems with understanding the owner's manual). While a top-name among European DJs, the brand has yet to become a household word in the U.S. This is due partly to the fact that, until the middle of last year, ECLER lacked a strong distribution network on this side of the Atlantic. That appears to have changed substantially since Tracoman took over distribution last year. Tracoman's 1993 full-line product catalog includes the previously mentioned MAC 50 and MAC 60, along with the "few frills" model MAC 4-2E DJ mixer, the ultra high-end SCLAT 8 sixteen-input professional mixing console and the MAC-41 Video Mixer. To hasten the establishment of the ECLER name in the U.S., Tracoman is taking aggressive steps to keep the cost of these products, particularly the MAC

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50 and MAC 50S, in a range comparable with other DJ mixers. As a result, the MAC 50S, with 8-second digital sampler, carries a retail price of $850. Without the sampler, the price drops to $695.

COMPARED TO A BIG MAC

With a price nearly $1,000 less than the ECLER MAC 60S, one would expect a significant reduction in either the number of features, or the quality. This is not the case. Unlike their big brothers, the MAC 50s do not have independent bass and treble controls on each channel but do have them where you need them most, on the input for the main mic. The new Macs are also 3.5" shorter from front-to-back, so they will fit in most standard 19" rack cases.

The most noticeable difference, however, was in the digital sampler. Where the MAC 60S offered only four seconds of memory, its 16-bit technology produced playback cleaner than the 8 second (4 bank/2 second, 2 bank/4 second or single 8 second), 12-bit sampler on the MAC 50. A noticible background hiss was present during the playback of sampled material. One of ECLER's hottest innovations has been the end-point control, which allows a sample to be shortened to a precise length. This, along with pitch adjustment, are included on the MAC 50S. A dual-button, start-stop control is also standard, allowing for lighting-fast start/stop/ stutter effects.

MASTER MIXER

According to Tracoman, a considerable amount of input from U.S. DJs went into the design of the MAC 50s. It certainly shows. A total of five channels accommodate up to ten inputs, including two phonos, two CDs, three lines and three mics. If you need more line ins or CD ins, an internal modification makes it possible. This multitude of inputs makes this not just a good DJ mixer, but opens up possibilities for the KJ as well.

The crossfader is assignable, replaceable and convenient located away from the four main mix channels. The announce mic (channel 1) is also isolated from the mains, while the two sub mics are selected via channels two and five. This arrangement allows the user ample inputs for most mobile situations.

There are plenty of output options as well, with dual, independent controlled ("zoned") mains and two for recording. A five-band equalizer provides a +/- 12 dB boost/cut at 80, 500, 1000, 4000 and 10,000 Hz on all channels except the main mic.

Cueing is accomplished via the PFL (Pre Fader Listening) system that allows headphone monitoring of each input with the fader all the way down. Pressing the AFL (After Fader Listening) button switches the cueing system so what you hear through the phones and see on the LED VUs is the actual live output signal.

Impressions

Overall, the ECLER MAC 50 and MAC 50S offer DJs good sound in a user-friendly package. Construction is sturdy. The buttons, sliders and connectors are located for easy hook-up and operation. It retains most the features we liked on the MAC 60S except the price and comes backed with a one-year, no charge for parts or labor guarantee.

Now they just need to find a good bi-lingual DJ to clean-up the owner's manual.

For more information, contact Tracoman Incorporated, South Florida Industrial Park, 3015 Greene Street, Hollywood, FL 33020. Phone 305•927•3005.

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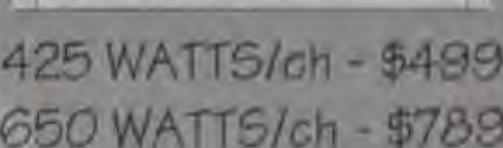

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IMPRESSION by Henry Collins

BEST OF BOTH WORLDS

Stanton-Vestax PMC-46 Review

The PMC-46 is the latest addition to Stanton-Vestax's line of high-quality, professional DJ mixers. Patterned after the Bozak and Urei mixers that became standard issue in all of Richard Long's* installations during the late seventies and mid-eighties, the PMC-46 offers a number of design innovations that will win it high marks with re-mixers, DJs and sound installers.

To make certain that the PMC-46 was on-target with features and performance, Stanton-Vestax teamed up with re-mixer/producer Roger Sanchez. This rare combination of technology and talent has given life to a thoroughbred mixer that is certain to have some of the competition choking on its dust.

The PMC-46's front panel layout comprises six banks of rotary controls. One bank is devoted to Main and Sub Mic controls, while a rear panel XLR connector is provided for use with a balanced mic (Main Mic) and a 1/4" phone jack is featured on the front panel for convenient use with an unbalanced mic (Sub Mic). A pan control is also provided for L/R positioning of the Main Mic source.

Four banks, each with a three-position input selector, allow you to choose between a phono and two line sources. A gain control, as well as separate high- and low-frequency equalizer controls, let you tailor the input level and tonal quality of each channel.

For outboard effects processing, the PMC-46 features an AUX button on each of its five program channels, used by depressing the button routes that program channel to the AUX SEND jacks. Each AUX button has an LED indicator.

Designing a mixer with ergonomically-friendly rotary pot controls is an art. The PMC-46's high-profile sculptured pots are a masterpiece of user comfort and precision control. A full inch in height with molded and knurled fingertip grips, the unit's rotary pots offer a positive, comfortable feel. Their above-average height enables the operator to use the controls with plenty of clearance from surrounding push-button and toggle switches for "fumble free" mixing.

One nasty side effect of rotary pots is that the taper characteristics often don't match the mixing style of the user. For example, some pots have a sweep of 320 degrees or more between the minimum and maximum level settings, whereas a sweep of 180 degrees would be considered comfortable for most DJs, as it requires minimal wrist action. To address this problem, the PMC-46 allows users to adjust the taper (the level of sweep degree) on each of the mixer's four program level controls.

I toyed with this feature a bit and noted that it varied the sweep on the level control as much as 90 degrees. This enabled me to fade into a program with minimal pot rotation.

For those occasions when you prefer to slide than twist, the PMC-46 offers an assignable crossfader. A three-position switch below each program level control enables you to assign each channel to either side of the crossfader or to the master level. This feature and the four-channel buss make it easy to crossfade between sources without the use of the input selector switch. Simply connect your turntables to channels 1 and 2 and then hook up your CDs to channels 3 and 4. Switching the Crossfader Assign Switch to MASTER enables you to bypass the crossfader for those times when you would rather twist than slide.

As far as "bells and whistles" go, on the plus side, the PMC-46 offers an LED Beat Indicator on each of its four input channels, a real plus when you are beat mixing CDs. Separate SEND and RETURN level controls are provided for adjusting the program signal level going to and coming from your effects equipment.

The mixer also has a TALKOVER switch for voice-over announcements. The muting level is adjustable from -6dB to -50dB, so there should be no problem being heard.

Another nice touch that is perfect for closed-booth installations are the Cue and Sub Master outputs. When used with a dedicated monitor amplifier and speakers, the Cue enables you to preview any input channel without the use of headphones. The Sub Master outputs can also be used with cue monitoring and for remote zone applications.

In addition to the separate low- and high-frequency EQ controls, the PMC-46 offers a House Loud feature that enables you to punch up the high end or bass with one button. To complete the extras list, the unit also includes push-button Cue Selection with individual LED source indicators, Master and Sub Master balance controls and fast-acting peak hold level meters.

Priced at $1750, the PMC-46 is clearly intended for professional mixing and production use. Sound quality and low-noise performance were excellent. I made a series of CD recordings to test the mixer's audio fidelity using Sony's SLV585HF hi-fi VHS video recorder and T-120PRO-X master tape. I noticed no discernible difference in sound quality between the tape copy and that of the original CDs. The hi- and low-EQ were clean and produced worthwhile results. There's no need to add any program EQ.

The unit's rack-mount chassis is made of heavy-gauge metal and is smartly detailed. High-quality hardware is prevalent throughout. There are no "pops" or annoying transient noise at power-up, making the PMC-46 an ideal candidate for high-power sound applications.

Stanton-Vestax's PMC-46 is indeed a fine machine, certain to find its way into a number of Mobile system upgrades. If you are considering purchasing this mixer, be sure to add 1/4" phone plug cables to your shopping list, as the unit's outputs are 1/4" phone jacks and XLR connectors.

**The late Richard Long is one of the early pioneers of club sound, and is best known for his award-winning installations, which include New York's legendary Studio 54 and Paradise Garage, Annabel's of London, England, and City Hall in Caracas, Venezuela to name a few.*

The biggest name in DJ cartridges is now the best name in DJ mixers

Stanton Electronics is known the world over as the leading name in phono cartridges specifically designed for DJ applications. Now Stanton-Vestax brings you a complete line of professional DJ mixers, as well as double CD players and digital sampling effects unit, all offering the features and performance you have come to rely on from the name Stanton.

PMC 610

The PMC 610 is a full-size 19" rack mountable mixer with inputs for two turntables, two mics and four inputs for CD, tape and other stereo sources. Pushbutton "Transformer" controls let you perform this popular mixing effect with finger-tip ease. The 610's low 2-1/2" profile and sturdy all-steel chassis make it ideal for mobile DJ use. The sliding crossfader is user replaceable and there is a five-band graphic equalizer for custom sound tailoring.

PMC 625

For serious DJ's, the PMC 625 features inputs for three turntables, effects send and receive channels and trim controls on each input. There's also Transformer controls, two-band mic EQ, user-replaceable crossfader and a left/right balance control for the main output. A high-gain monitor output provides ample amplification for use with a wide range of headphones. The unit's rugged all-steel rack mountable chassis make it perfect for mobile and club use.

PMC 900

The PMC 900 borrows its looks and features from recording studio mixing consoles. Each of the 900's four input channels can be assigned to a turntable or two separate stereo line sources. The unit also features LED clipping and beat indicators, as well as a separate option peak level meter for balancing an input source level with the main program. All input channels can be assigned to the crossfader and there are pushbutton Transformer controls. Add rotary gain controls, two-band EQ, effects send and receive, mic pan and more and you are ready to tackle any DJ mixing assignment.

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MUSIC NEWS

RED AND BLUE SET DUE

The Beatles' two "Best Of" LPs, titled *1962-1966* and *1967-1970* and better known as the "red" and "blue" albums, will become available on CD beginning October 5th. This time, unlike the original plastic sets, all except the four earliest tracks have been re-mastered in stereo. In total, the two sets include fifty-four of the Fab Four's finest. Both releases will be double-CD sets and priced in the $30 range.

CHRISTMAS IS COMING — HAPPY HAPPY! JOY JOY!

New material for holiday programming is showing up, and among this year's offerings is ***Crock O' Christmas*** by cartoon super-stars **Ren & Stimpy**. The collection features ten yuletide traditionals recorded while supposedly caroling with the pop-cult duet.

Topping the list of other "Sounds of the Seasons" sets include Harry Connick, Jr.'s **When My Heart Finds Christmas**, Gloria Estefan's **Christmas Through Your Eyes**, Aaron Neville's **Soulful Christmas** and **Hey Santa** by Beach Boy Brian Wilson's daughters Carnie and Wendy.

From Motown comes **Christmas Interpretations** by **Boyz II Men** and a compilation entitled **Christmas In The City**. On the country side, **Vince Gill** tops the Christmas list with **Let There Be Peace On Earth**, along with **Good News** by **Kathy Mattea**.

MORE POP ON CD+G & LD

DKKaraoke has announced the addition of 144 currents and recurrents to its commercial karaoke CD+G sing-along library. Included on the eight digitally recorded compact discs are songs by artists such as **Garth Brooks**, **Travis Tritt**, **Steely Dan**, **Lenny Kravits**, **Celine Dion** and **John Lennon**. Also included are many popular show tunes and favorite standards. Along with high quality CD graphics, the discs also feature the best in digital audio. The addition of these discs puts DKK's extensive song collection at 1,350 songs on 75 CDs.

Nikkodo U.S.A., Inc., has announced the first wave release in a mass of new CDG, LaserDisc, and VHS format karaoke which is expected to continue throughout the remainder of 1993 and into 1994. The initial release includes the first country music software offerings made in conjunction with Warner-Chappell Music, Inc. of Nashville. The new CDG country software includes lyrics from songs made famous by such artists as **Willie Nelson**, **Alan Jackson**, **Mary Chapin-Carpenter**, **George Strait** and **Doug Stone**. Still to come this year are top-40 karaoke releases featuring lyrics from artists including **Michael Jackson**, **REM**, **Madonna**, **Prince**, **Elton John** and **George Michael**.

On LaserDisc, **Karaoke Entertainment International**, North American distributor for **Sun Fly**, has announced the availability of Volume 5, "Ladies Night", with 15 contemporary releases all originally done by female artists such as **Whitney Houston**, **Natalie Cole**, **Amy Grant**, and **Annie Lennox**.

BMP RELEASES PARTY DISC#5

The latest release from **Bobby Morganstein Productions** contains newly created versions of classic specialty dances, including ballroom dances, line dances and childhood dance favorites. Highlights of ***The Specialty CD*** include "funky" and "Thrash" versions of **The Hokey Pokey, The Stripper** (with a drum roll intro), **The Bristol Stomp** and **The Alley Cat.** Additionally, there's a sped-up version of **The Electric Slide** and **The Chicken Dance** with ethnic promenades, plus the original censored and uncensored versions of Issac Payton Sweat's **"Cotton Eyed Joe/Scottishe"** and much more.

The Specialty CD, priced at $28, can be ordered directly from BMP on Visa or Mastercard by calling 215-947-6935. Or, send a check payable to Bobby Morganstein Productions, 3736 Wheatsheaf Rd., Huntingdon Valley, PA 19006. Please include $3.00 for shipping and handling. Allow 1-3 weeks for delivery.

DIGITAL BALLROOM

The Real Complete Jewish Party Ballroom Dancing Music Collection features 45 great ballroom party songs blending Yiddish, English and Latin beats. The digitally mastered collection includes foxtrots, waltzs, mambos, Cha Chas, Meregues, Rhumbas, Congas and much more. The CD includes a Jewish Swing Medley, along with traditional favorites, like the Bunny Hop and Hokey Pokey. *The Real Complete Jewish Party Ballroom Dancing Music Collection* CD costs $18.95 and is available through **The Complete Jewish Party**, 14204 Haynes Street, Van Nuys, CA 91401 or call 800-292-3389.

DANCE NET BBS NOW ONLINE

Announcing **Dance Net Bulletin Board Service**, an online system dedicated to the promotion and development of dance music. Dance Net BBS features national and regional club charts, beats-per-minute information, new releases and industry message bases. Through the system you can communicate with others around the world with one call. All you need is a computer with a modem. Message bases include: Club DJ Forum, Mobile DJ Forum, Record Pool Director's Forum, Record Label/Promoters, Retail & Radio, DJ Equipment, DMA Charts, Reviews and more. Record companies and record pools are encouraged to participate. The board will operate on a part-time basis until there is enough interest and the number of users increases. Registration forms are available online. The service is operated jointly by **Dance Beats** and the **Albany (NY) Association of Disc Jockeys.** For more information, call **Joe Giannini** at 518-446-9063.

HOT HITS DJ DISC 7

UB40's summer smash **"Can't Help Falling In Love"** leads off ***Hot Hits DJ Pop Collection #7.*** Other hits on the 14-song CD include **"I Don't Wanna Fight"** by **Tina Turner**, **Taylor Dayne's "Can't Get Enough Of Your Love," "Ooh Child"** by **Dino**, **Shai's "Baby I'm Yours," "Come Undone"** by **Duran Duran** and **Wreckx-N-Effect's** latest rump-shaker **"My Cutie."**

Alan Jackson's "Chattahoochie" tops the list on the 14-track country disc, which also includes **"Reno"** by **Doug Supernaw**, **Carlene Carter's "Every Little Thing," "Beer and Bones"** by **John Michael Montgomery**, **"Trashy Women"** from **Confederate Railroad** and **Kenny Roger's "Old Red."**

DISCO TIP-OFF

Fred Sebastian at **AVC** in West Orange, NJ, has tipped us off to the CD availability of three new volumes of classic disco and alternative dance music. Entitled **"Dance Classics: The Hits"** the discs feature mostly original 12" versions by such artists as **Gloria Gaynor**, **Barry White, Sister Sledge, Kool and The Gang, Pointer Sisters, Technotronics, Thomas Dolby, Talk Talk, France Joli** and the **Trammps.** For a complete listing of tracks and artists, contact AVC at 201-731-5290.

FOR "SUNDAY SPINNERS"

CDX has launched a monthly country music disc entitled ***Positive Country***. According to President **Paul Lovelace**, the CDs are "filled with music with a message, songs dealing with family values, positive lifestyle and inspiration." Geared primarily to radio stations looking to fill Christian music slots (re: Sundays) without leaving a country format, the tunes are overseen by **Rick Bowles,** current director of a Nashville satellite network presenting Christian country tunes. For more information, contact Bowles or **Al Snyder** at 615-321-0867.

DANCE "PROMO"

Orlando (FL) distributors **Promo Only CDs** adds a second series to their promotional arsenal. The **Promo Only Radio Series** joins the company's original CD (now called the **Promo Only Club Series**). The new monthly series will feature newly released radio cuts of selected hip hop, dance, alternative, ballads and rock. For qualification and subscription info, contact Promo Only at 407-331-3600.

YOUR VOTE COUNTS

IN SELECTING MOBILE BEAT'S

1994 TOP 200

For each of the ten catagories below, write in your top 5 titles & artists and return to: MOBILE BEAT'S 1994 TOP 200, P.O. BOX 309 EAST ROCHESTER, NY 14445 - OR FAX 716-385-3637.

BALLOTS MUST BE RECEIVED BY DECEMBER 1ST, 1993
RESULTS TO BE PRINTED IN THE FEBRUARY/MARCH 1994 ISSUE

5 MOST PLAYED SONGS	5 MOST PLAYED SONGS FROM 1993
5 MOST PLAYED COUNTRY SONGS	5 MOST PLAYED BALLADS or SLOW SONGS
5 MOST PLAYED "DINNER MUSIC" SONGS	5 MOST PLAYED BRIDAL DANCE SONGS
5 MOST PLAYED NOVELTY OR SPECIALTY SONGS	5 MOST PLAYED SONGS 1955-1979
5 FREQUENT REQUESTS YOU HAVE SENSE ENOUGH NOT TO PLAY	5 TOP SONGS TO END THE NIGHT

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Still, ballads have their place. After a barrage of jammin' tunes, you'll probably want to slow things down a bit for variety, and so even the most lively of dancers can catch their breath! There may also be times when, because sections of the crowd are not familiar with the music or they're just plain afraid to boogie, the up-tempo tunes won't get people on the floor. Sometimes the best way to get folks out there is to play a ballad from this issue's list.

Whether you are playing a slow tune as an ice breaker or to change the pace after a fast set, I recommend using a pair of ballads. My experience has been if you play only one, several people will finally come to the dance floor toward the end, missing most of the action. Playing a second slow tune will keep them out there longer. Two seems to be the limit, though. If you play three ballads in a row, chances are a lot of people will sit down, and you will be reminded, "This is a party — could you pick up the beat a little?" Every crowd is different, of course, but as a rule of thumb, I recommend two ballads after each half hour of party music.

To spruce up your slow music set and create some excitement, you could announce that the next song will be a "ladies choice" dance. This gives women who might be hesitant a good excuse to ask someone to dance.

Another way to energize your slow tune sets is to find out if it's someone's wedding anniversary. You can dedicate an appropriate song to the couple and ask everyone to honor their special celebration by joining them on the dance floor. (At weddings, it might be wise to ask the bridal couple if this is okay, since they may not want another couple stealing their thunder!)

Regarding this issue's song list, there are two interesting features worth noting. First, almost 25% of the tunes are remakes. For example, "I Will Always Love You" was a number one hit for Dolly Parton before Whitney Houston recorded it. Even the newest song on the list, "Have I Told You Lately," was first recorded by Van Morrison in 1989. The second point of interest is that — would you believe — over 40% of these hits were featured in a major Hollywood film: "Unchained Melody" from *Ghost*, "(Everything I Do) I Do It For You" from *Robin Hood: Prince of Thieves* and the previously mentioned "I Will Always Love You" from, interestingly enough, *The Bodyguard* (Houston's version) and *The Best Little Whorehouse In Texas* (Ms. Parton), to name just a few.

Next issue, get ready to rock-n-roll, because we'll be listing the best Rock and Roll songs of all time. Until then, keep the mix right!

BY JAY MAXWELL

Jay Maxwell owns and operates Jay Maxwell's Music By Request, *Charleston, South Carolina's "most-requested DJ service." He also teaches mathematics as an adjunct professor at Charleston Southern University.*

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Maxwell's Forty-Top Ballads

	ARTIST	TITLE	YEAR
1.	Whitney Houston	I Will Always Love You	92
2.	Bryan Adams	(Everything I Do) I Do It For You	91
3.	Natalie/Nat Cole	Unforgettable	91
4.	The Righteous Brothers	Unchained Melody	65
5.	Bette Midler	Wind Beneath My Wings	89
6.	Eric Clapton	Wonderful Tonight	78
7.	Boyz II Men	End Of The Road	92
8.	P. Sledge/M. Bolton	When A Man Loves A Woman	66/91
9.	V. Morrison/R. Stewart	Have I Told You Lately	89/93
10.	Heatwave	Always And Forever	78
11.	Atlantic Starr	Always	87
12.	Luther Vandross	Here And Now	90
13.	Chris DeBurgh	Lady In Red	87
14.	C. Dion/P. Bryson	Beauty And The Beast	92
15.	P. Bryson/ R. Belle	A Whole New World	93
16.	Michael Bolton	Soul Provider	89
17.	Taylor Dayne	I'll Always Love You	88
18.	D. Warwick (& Friends)	That's What Friends Are For	86
19.	The Righteous Brothers	You've Lost That Lovin' Feelin'	65
20.	Sam Cooke	You Send Me	57
21.	The Temptations	My Girl	65
22.	Bette Midler	From A Distance	90
23.	L. Ronstadt/A. Neville	Don't Know Much	89
24.	Phillips/Honeydrippers	Sea Of Love	59/85
25.	Chicago	Colour My World	71
26.	The Commodores	Three Times A Lady	78
27.	The Platters	Only You	55
28.	Garth Brooks	Shameless	91
29.	Elvis Presley	Can't Help Falling In Love	62
30.	Mariah Carey	I'll Be There	92
31.	Louis Armstrong	What A Wonderful World	67
32.	Chicago	You're The Inspiration	85
33.	Journey	Faithfully	83
34.	Vanessa Williams	Save The Best For Last	92
35.	The Platters	The Great Pretender	55
36.	Anne Murray	Could I Have This Dance	80
37.	Berlin	Take My Breath Away	86
38.	Simply Red	If You Don't Know Me By Now	89
39.	Eric Clapton	Tears In Heaven	92
40.	L. Richie/D. Ross	Endless Love	81

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Comin' Up Country

by Country Music Nightclub Consultant
RON BURT

I hope you all had a great summer. Unfortunately, as always, the summer months took their toll on clubs and jocks. A number of part-time DJs lost their jobs to the summertime business slowdown, and several clubs had to close their doors.

The good news, however, is that most Mobiles I've talked to believe it will be a great fall and winter, including Denver Baxter (owner of The Party Touch in Marietta, GA) Donny Stahl (spinnin' at the Corral in St. Petersburg, FL) and David Boyer (Chicago's Whiskey River), who stopped by the Crystal Chandelier for a visit. If you're ever in the Atlanta area, I invite you do the same and say hello.

NEW MUSIC/ ARTISTS

Okay, down to business. The new Garth Brooks CD, **In Pieces**, is out, and it has some great club cuts. The first release, "Ain't Going Down (Til The Sun Comes Up)," quickly went to everyone's club play list. Early indications show club jocks also favoring "American Honky-Tonk Bar Association." It has a great dance beat and adds a lot of atmosphere in a club. DJs are also giving early spins to "Callin' Baton Rouge" and "One Night A Day." If you don't have this CD, you need to get it.

Fifty clubs around the nation, the first to receive the **In Pieces** CD, recently had a Garth Brooks listening party. Customers could purchase the new album at the stroke of midnight at these clubs. Some establishments tied in their promotion with local radio stations and record stores.

There are a couple of new artists who are really getting heavy club play. Doug Supernaw, who is on the BNA label, has just hit a number one with his single "Reno." Another cut to give some spins to is "Daddy's Girl." Doug has a traditional country sound.

Liberty artist Ricky Lynn Gregg has the sound and looks too. His self-titled CD is loaded with good dance cuts. The first single, "If I Had A Cheatin' Heart," is still a top request. Club jocks are also having great success with "Three Nickels And A Dime." Liberty has put out a Ricky Lynn Gregg dance mix CD that has these two singles plus "Bring On The Neon" and his

BURT'S TOP-15 COUNTRY PICKS

1.	Ain't Going Down	Garth Brooks
2.	Holdin' Heaven	Tracy Byrd
3.	Working Man's Ph.D	Aaron Tippin
4.	Prop Me Up Beside The Jukebox	Joe Diffie
5.	One More Last Chance	Vince Gill
6.	What's It To You	Clay Walker
7.	Beer And Bones	John Michael Montgomery
8.	Easy Come, Easy Go	George Strait
9.	True Believer	Ronnie Milsap
10.	Trashy Women	Confederate Railroad
11.	Just Like The Weather	Suzy Bogguss
12.	Cowboy Boogie	Randy Travis
13.	I Fell In The Water	John Anderson
14.	The Bug	Mary-Chapin Carpenter
15.	She Used To Be Mine	Brooks & Dunn

NEW & FORTHCOMING CD RELEASES OF NOTE

ABBA
Gold Greatest Hits
Bryan Adams
So Far, So Good (Best of + New)
Barney
Barney's Favorites - Volume 1
Blondie
Blonde and Beyond
The Bee Gees
Size Isn't Everything
Garth Brooks
In Pieces
DJ Jazzy Jeff & The Fresh Prince
Shadow Dreams
Earth, Wind & Fire
Millenium
Fleetwoods
The Very Best Of
k.d. lang
Even Cowgirls get The Blues
Meatloaf
Hits From Hell (best Of)
Bette Midler
Greatest Hits
Partridge Family
Shopping Bag & Sound Magazine
Tommy Roe
Greatest Hits
Ready For The World
Oh Shiela: Best Of RFTW
Linda Ronstadt
Greatest Hits
George Strait
Easy Come Easy Go
The Shirelles & King Curtis
Give A Twist Party
Donna Summer
Anthology
Southside Johnny
Best Of Southside Johnny
Compilation:
Hitsville II, Motown Singles Collection

TOP TWENTY VIDEOS
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Alan Jackson
Chattahoochee
Tony! Toni! Tone!
If I Had No Loot
SWV
Weak
UB40
Can't Help Falling In Love
Radiohead
Creep
Tears For Fears
Break It Down Again
Mariah Carey
Dreamlover
Janet Jackson
If
Dr. Dre
Dr. Dre
Onyx
Slam
Tag Team
Whoomp! There It Is
Duran Duran
Come Undone
John Michael Montgomery
Beer And Bones
Robin S.
Show Me Love
Confederate Railroad
Trashy Women
Porno For Pyros
Pets
Mark Chesnutt
It Sure Is Monday
TLC
Get It Up
Travis Tritt
T-R-O-U-B-L-E
Sawyer Brown
Thank God For You

current release, "Can You Feel It."

Speaking of dance mixes, Paul Lovelace and his staff at CDX recently sent out a special **Dance Trax** CD. It's loaded with club favorites. CDX has always kept up with the dance mixes, and I know Mobiles and club jocks receiving CDX who appreciate Paul's putting out this compilation.

WELCOME TO THE CLUB

Club jocks are playing musical chairs in Texas. Barry Tabor has left the Cheyenne Cattle Company in Fort Worth to start his own club consulting business. Paul May has taken over as music director at three clubs in the Fort Worth Stock Yards; he used to spin at Rockin' Rodeo. Congratulations to Paul Perry, who has taken over as music programmer for the Burch Management club chain. Kenny Baker is now top-jock at Cutters. (I also got word that Cutters may open clubs in other cities.)

A WORD FROM OUR SPONSORS

I only endorse products that I use. Recently I was sent a copy of *Country Dance Steps*, put out by Country Creations. If your new to spinning country music, this publication, which lists artist, song title and dance steps, could be a life saver. For those more familiar with country, it's still useful.

I also recommend Hot Hits. Although I use CDX for my country, I do mix in a lot of rock and club dance music in my sets. In a forty-five minute set, I will start out with ten minutes of pop/rock. This is where Hot Hits comes in handy. They put a number of current hits on one CD, which makes it real easy for those of us who hate repeated trips to the record store.

Until next time, KEEP IT COUNTRY!

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REMIX Report

HIGHLIGHTING THE BEST FROM INDEPENDENT REMIX SERVICES

BY "DJ JOE" RAGONA

I am back with a bunch of things to report on, including the classic issue from —

POWERHOUSE #17

I must say that PowerHouse has come from behind a remix shell to rank among the top ten services of the umpteen out there, providing us with quality remixes. This became apparent when Issue 16 was released. Virtually every DJ in the US and Canada raved about the Robin S and Nightcrawler remixes, to name just two.

Well, #17 is no different. From Robin's new release to a new RuPaul mix, the issue has something for everyone. When I first heard it, I was impressed; when I heard it for a second time, I was already dying for the vinyl portion of my promo (as my promo review is on cassette). The mixes that are featured on PH #17 are somewhat like the now-classic PH #16 (sold out on vinyl).

Let me begin with **Love For Love**. This song has got everyone and his brother in an uproar. It's ten times better than the first mega smash, **Show Me Love**. I thought it was perfect from the twelve inch, but I was wrong, because PH, taking the master to the computers, added an extended intro with just a touch of energy added to make the dance floor jump.

Happy is Housed-up all the way with a true PowerHouse feel. It allows you to change the pace on the floor while keeping a strong dance smash in the set.

Whoomp! There It Is creates a new feeling. The edits at the beginning are simple but average. As a PowerHouse fan myself, I was expecting a slammin' edit but I never got it. The mix can pace itself, but it is nothing spectacular. **Step It Up** has also been taken to the PH House level. A new feel gives the ever-so-disco original a new cover.

The classic this issue features is a club smash from the

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CHARTS

MB Top Traxx

CONTEMPORARY / ROCK / TOP-40
1. DREAMLOVER - Mariah Carey/COLUMBIA
2. IF - Janet Jackson/VIRGIN
3. THE RIVER OF DREAMS - Billy Joel/COLUMBIA
4. RUNAWAY TRAIN - Soul Asylum/COLUMBIA
5. WILL YOU BE THERE -Michael Jackson/EPIC
6. RIGHT HERE (HUMAN NATURE)/DOWNTOWN - SWV/RCA
7. RAIN - Madonna/WARNER BROS.
8. ALRIGHT - Kriss Kross, feat. Supercat/COLUMBIA
9. REASON TO BELIEVE - Rod Stewart/WARNER BROS.
10. WHEN I FALL IN LOVE - C. Dion & C. Griffin/EPIC
11. ANOTHER SAD LOVE SONG - Toni Braxton/ARISTA
12. BOOM! SHAKE THE ROOM - Jazzy Jeff & Fresh Prince/JIVE
13. CRYIN' - Aerosmith/GEFFEN
14. OOH CHILD - Dino/EASTWEST
15. I GET AROUND - 2PAC/INTERSCOPE
16. BREAK IT DOWN AGAIN - Tears For Fears/MERCURY
17. RUFFNECK - MC Lyte/ATLANTIC
18. SWEAT (A LA LA LA LA LONG) - Inner Circle/ATLANTIC
19. HEY JEALOUSY - Gin Blossoms/A&M
20. THE WAYS OF THE WIND - P.M. Dawn/ISLAND
Pk MEGA MEDLEY - Zapp & Roger/REPRISE
Pk SOMETHING IN YOUR EYES - Bell Biv Devoe/MCA
Pk NO RAIN - Blind Melon/CAPITOL
Pk HEY MR D.J. - Zhane/EPIC
Pk SUNDAY MORNING - Earth, Wind & Fire/REPRISE

COUNTRY
1. AIN'T GOING DOWN (TIL THE SUN COMES UP) - Garth Brooks/LIBERTY
2. ONLY LOVE - Wynonna/MCA
3. LOOKING OUT FOR NUMBER ONE - Travis Tritt/WARNER BROS.
4. PROP ME UP BESIDE THE JUKEBOX (IF I DIE) - Joe Diffie/EPIC
5. ONE MORE LAST CHANCE - Vince Gill/MCA
6. NO TIME TO KILL - Clint Black/RCA
7. EASY COME, EASY GO - George Strait/MCA
8. THE BUG - Mary-Chapin Carpenter/COLUMBIA
9. ANOTHER SATURDAY NIGHT - Jimmy Buffett/MCA
10. TROPICAL DEPRESSION - Alan Jackson/ARISTA
Pk DOES HE LOVE YOU - Reba McEntire w/Linda Davis/MCA
Pk I FELL IN THE WATER - John Anderson/BNA

Dance Top 40 *courtesy of Streetsound Magazine*

1. IF - Janet Jackson/VIRGIN - VARIOUS
2. I LIKE IT - Jomanda/ATLANTIC - VARIOUS
3. WHAT IS LOVE - Haddaway/ARISTA - 126 BPM
4. GIMME LUV - D. Morales & Bad Yard Club/MERCURY - VARIOUS
5. LOVE FOR LOVE - Robin S./BIG BEAT - 118 BPM
6. PLASTIC DREAMS - Jay dee/EPIC - 138 BPM
7. ALRIGHT - Kris Kross/COLUMBIA - 98 BPM
8. 2 THE RHYTHM - Sound Factory/RCA - 120 BPM
9. THE WAYS OF THE WIND - PM Dawn/GEE ST. - 120 BPM
10. KILLER - George Michael/HOLLYWOOD - 133 BPM
11. WHOOMP! (THERE IT IS) - Tag Team/LIFE - 130 BPM
12. RIGHT HERE/HUMAN NATURE - SWV/RCA - 94 BPM
13. ONLY WITH YOU - Captain Hollywood/IMAGO -126 BPM
14. SING HALLELUJAH - Dr. Alban/ARISTA - 118 BPM
15. HUMAN BEHAVIOR - Bjork/ELECKTRA - VARIOUS
16. JOY - Ultra Nate/WARNER - 124 BPM
17. STATE OF MIND - Sophia Shinas/WARNER BROS. - 121 BPM
18. WE ARE FAMILY '93 - Sister Sledge/ATLANTIC - VARIOUS
19. DR. LOVE - First Choice/SALSOUL - 124 BPM
20. MI TERRA - Gloria Estefan/EPIC - 125 BPM
21. SPECIAL KIND OF LOVE - Dina Carroll/A&M - 123 BPM
22. HEY DJ - Zhane/SONY - VARIOUS
23. DO YOU SEE THE LIGHT -Snap/ARISTA - VARIOUS
24. WORLD - New Order/QWEST - VARIOUS
25. FALLING DOWN - Nu Colours/POLYDOR - VARIOUS
26. LOVE IN MOTION - Bizarre Inc./COLUMBIA - VARIOUS
27. SWITCH - Fem 2 Fem/CRITIQUE - VARIOUS
28. GET OVER - Nick Scotti/REPRISE - VARIOUS
29. IN THE RAIN - Nemesa/ACTIVE - VARIOUS
30. SIDE OF RHYTHM - Arizona/VIRGIN - VARIOUS
31. LOOK GOOD - Johnny P/RELATIVITY - VARIOUS
32. DROWNING MAN - Duran Duran/CAPITOL - 125 BPM
33. DAZZEY DUKES - Dulce/TMR - VARIOUS
34. AFFAIR - Mahogany Blue/MCA - VARIOUS
35. WHATCHA GONNA DO - Linda Clifford/GOLD KARAT - VARIOUS
36. WE HAVE LOST OUR LOVE - Lance Ellington/BIG BEAT - VARIOUS
37. OOH, WHATCHAGONNA DO - Run DMC/PROFILE - 99 BPM
38. CRAZIKOWBOI - Latour/SMASH - 129 BMP
39. YOU'RE MY ONLY MAN - Raiana Page/LONDON - VARIOUS
40. SOMETHING IN YOUR EYES - Bell Biv Devoe/MCA - VARIOUS

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REMIX Report

late '80s entitled **I Love My Radio**, which is able to keep its originality but, again, give a workable version to the DJ with a huge break.

You will not be a sorry camper if you purchase this issue. You WILL be a sorry one if you don't, because at the time of this writing, more than half have been sold by advance orders!!!

POWERHOUSE CLUB CLASSICS VOL. 3

I have listened intently to the promo casette of this addition to the PowerHouse "Classic" family and have come up with this conclusion: it is a must-have.

The issue begins with **Double Dutch Bus**, which was already a favorite of mine, and the remix justifies itself. It has a nice intro, break and retructure without taking anything away from the original! **Genius of Love** always had a special place on every DJ's turntable in the '80s, and now we can have it back with PH's powerful mix and structure edit. The intro and break are simple but effective, if you are used to using the original. Some neat backward edits and fall-outs kick.

If you don't purchase Vol. 3 for those two tunes, you will certainly want it for **You Sexy Thing** from Hot Chocolate. Again, PH leaves the original intact with minor additions to the intro and breakdowns. An enhanced bottom end (some from Janet Jackson's **When I Think of You**) and extra horns are also effectively used. The entire mix starts off with a lot of energy, which is good, but then loses some of the "umph' towards the end, which is bad. But that's okay because you guys can always mix out anyway right?

Give It To Me Baby is great. You can hardly tell that PH did anything to the mix.

Although the issue is a great package, with the good comes the bad. **Jam On It** was a tremendous let-down for me. A huge classic that made my career take off has been unjustifiably sliced into liitle bits and pieces. The mix begins with a part they took from the back end of the 12 inch, which sounds like you just cut into it. The main vocals are placed at weird parts of the mix, and it seems as though there is no singing whatsoever, except for the "Jam On It" chorus. To be fair, this cut is easy to mix with, but it's disappointing if you loved the bass line of the song.

The issue finishes with mixes of **Brick House** and **Flashlight** that are strictly for the serious funk-star DJs. They both are greatly re-structured to move in and out easily. Finally, **White Lines** has a good remix, one that allows both the DJ and the dancer to move effectively with the song. Some additions are added, but gracefully, without taking away any of the song's original intent.

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ULTIMIX #49

The boys at Ultimix are on the high swing pumping out one issue after another, what with issue #49 on the current mix tip. Let me begin the report without further ado. . . .

Side A gives us the latest from SWV entitled **Right Here**. The mix includes (of course) elements of Michael Jackson's **Human Nature**, as well as some neat time-compressed overdubs of MJ's latest **Will You Be There**, all over-laid on a funky beat.

Love For Love (my new favorite record to spin) is true Ultimix. With sporadic edits and Ultimix wizardry, we now have a ten minute version of Robin S. The intro and "outro" breaks are greatly extended to make room for some of our own creative magic, and repeat verses are nicely edited. Overdub samples from Robin's first are in there too.

What Is Love has definitely made its way to the top of every dance chart in the country by now. The Ultimix version not only lends itself to DJs who want a new mix, but the version they took it from was not released commercially, so most of you will not have heard this mix before. It's kind of a techno-ish sound from the original but with floor control, as I found out quickly. The second part of the mix jumps into Haddaway's new release, **Life**. The great thing about the UM remix is that you can play it all the way through, or use either "What Is Love" or "Life" by themselves.

Slide To The Rhythm has potential, but the UM version does not highlight the best features of the song. As it stands, I play the original 12's dub versions, which get great response from the floor. With Ultimix's expensive editing tools, they could have done something more creative than add an intro from the dub and splice it into the original.

Give It Up has some neat multi-edits and samples and can groove well on an R&B dance floor. They should have left this one for Funkymix though.

You Make Me Feel Good — now here's a song that should not be overlooked. Judging from the original, a lot of work went into this remix. UM took the disco mix and added elements for the underground mix, thus making it a slammin' high-energy dance song. Keyboards and female vocals carry strong throughout.

Erotic Mix is one creative groove. Energy for those who can handle it. Finally, the flashback **Get Off** incorporates some high-tech samples of Plant Rock-sounding laser beams and a

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long intro. It's a fantastic restructure of an old Miami freestyle.

MASTER BEAT 8

When you flip on Side A, **Ad Infinitum** hits you hard. **Planet Rock** and **Just Hit Me** voice samples are added, not to mention the other "Yeaaaah" sample that's magically transformed and echoed. The famous slam beat is utilized, and double-shoot scratches are featured, all in the first two minutes of the remix. After that, a simply mesmerizing bass line hits hard to bring it to the end.

Only When I'm Dancing uses the melody and chorus from Madonna's **Into The Groove**. Also included are a 126 BPM deep House groove with some female seductive uttering "pornography." Overall, you can use it as a bridge, because it gets too monotonous.

Rockin' To The Rhythm originally premiered on Rampage 02, which featured a solid beat, harder-hitting mix. For those who like a smoother edged-out mix, the MB one is for you. More piano and sax are featured, with a softer bass line.

Out of the entire issue, I would have to say that **Two Fatt Guitars** is my favorite. The mix begins with an extended intro with laser and stop slam beats. As it continues, BM leaves the original flavor intact so your crowd knows exactly what's going on. There are no additional **Chic** samples, thank goodness.

While "Two Fatt" takes the number one position, a close second is **All Funked Up**, a hip-House groove that steals the beats and samples from **Yo Yo Get Funky**. Bongo samples from Grandmaster Flash and The Furious Five's **Apache**, and the low moan from Yello's **Oh Yeah** are featured. The remix comes in at 125 BPM.

Chronologic highlights a low moaning (it's the only way I can describe it) bass line. With breathy female vocals and a prominent piano melody, this mix is a definite YES!

That's it for now. Catch ya later, and KEEP SPINNIN' LOUD!

Joe Ragona is President of Spinning Sound Enterprises, Toronto, a distributor of remixes to over 1,000 DJ members throughout North America.
For information, on membership or product reviews, call 416-669-2306, or fax 416-669-6921.

Lighting: The Way to the Future

By Robert A. Lindquist

Westscan 7 from TPR Enterprises

Sound and light. What a spectacular concept. For some Mobile Entertainers, upgrading their road show to include lighting has been a real pain in the tush. In addition to the cost of purchasing lighting equipment is the cost of maintaining it. Plus there's extra setup and tear-down time, and let's not forget the ever-present possibility of setting off a smoke detector, or complaints from guests who have breathing problems. And what about those clients who aren't willing to pay the small premium for the luxury of lighting? If it doesn't add to your bottom line, then what's the point?

Other DJs, however, have discovered that a well-designed Mobile lightshow can be an easy upsell and an effective way to boost referrals. The key is knowing what types of lighting fit the types of events you do the most, and how to apply lighting at each event.

For example, beamers and flower effects, which continue to be popular at frat parties, high school dances, raves, and similar events, can turn a dance floor into an Orwelian atmosphere of multi-colored, three-dimensional geometric shapes. To do so, however, requires the use of fog or smoke. While members of the "I live to party crowd" like their fog thick, the bride's aunt Betty says even a thin mist makes her eyes water so bad she can't see for a week.

FOGLESS LIGHTSHOWS

Possibly one of the greatest innovations in lighting, particularly for Mobiles, are gobos, flat metal discs with a design cut-out of the center area. As light passes through the cut-out it is projected in the shape of the design or pattern. Colored gels or dichroic filters color the pattern and, in some cases, movable lenses allow the pattern to be focused.

Some of the more popular and least expensive lighting effects presently making use of gobos are "Gobo Spots" from American DJ Supply (which, by the way, were used to create the images on the cover of this issue of **Mobile Beat**). A similar product called the "Gobolite" is offered by KLS. These tiny projectors weigh just two pounds and stand less than six inches high, yet, with a 50 watt lamp, can splash a myriad of static shapes and colors over and around a dance floor. The units can be aimed up, down, right or left, and each has an AC plug for easy connection to controllers or chasers. For brighter, richer colors, particularly in larger rooms, American DJ offers the 250 watt pattern projector "Gobo Spot 2," which can also be used as a stage or dance floor spotlight.

The next level of gobo effect projectors adds movement via internal mics and motorization. Products such as the "Westscan 7" from TPR Enterprises, American DJ's "Orbit," "The Orbitor" from DJ*USA (Ness) and KLS' "Odyssey" all project multiple, multi-color gobo images that circulate across the dance floor to the music. For greater movement, several effects utilize more than a single projector. American DJ's "Charisma" and "Merlin" from KLS each have two 250 watt projectors and use a motorized mirror configuration to sweep multi-colored gobo patterns across a wide area.

⇨

MULTIPLE PATTERN PROJECTORS

One of the first lighting products to use gobos in combination with dichroics was "The Whiz," introduced in early 1992 by Ness' Show*Pro division, featuring four 250 watt projectors in a single case. Each projector accommodates a single interchangeable gobo and dichroic filter, allowing the user to custom- select the final colors and gobos that fit his/her needs. A built-in sound sensitive controller allows the user to select the speed of the beams' sweeping movement, as well as the chase patterns. The action automatically follows the beat of the music. "The Whiz" can be suspended or simply set on a table top.

Continuing to gain in popularity among Mobiles is Martin's "Robocolor Mobile," which features four 250 watt robocolor heads mounted in a custom flight case. Simply pop-off the top of the case and set atop a stand. Each head is equipped with a super-fast color changer and eight gobos. When the music starts, the beams begin changing color and shape precisely with the beat. The dichroic colors and shapes projected by this Danish-made unit are nothing short of stunning. Priced just under $2,000, the "RoboColor Mobile" is among the Cadillac of effects, but it's one that's sure to pay for itself with increased bookings.

ADDED INTELLIGENCE

Martin's RoboColor Mobile features four projectors and controller in a flight case.

The most recent lighting innovation is the use of gobos in intelligent systems, such as are used for concerts and large venues. These systems normally include from one to several projector "heads," which incorporate a light source, optics, color and gobo changers and a robotically controlled mirror for 360 degree movement. American DJ's "Mini Startec™" has many of the features of the large automated concert systems in a package that's perfect for Mobiles or clubs. Each fan-cooled, focusable head contains a high-output, 15 volt-150 watt halogen lamp with 7 dichroic colors, plus white, and five gobo patterns. A built-in microphone works in combination with 16 internal sequenced programs for constant x/y movement and pattern changes. Up to eight units can be daisy-chained with a "Mini Startec™" controller. This rack-mountable controller allows the user a choice of controlling and programming the movement of each unit, including color and gobo changes, or letting the microprocessor do the work.

The IQ-88 from KLS is similar in concept and design to the "Mini Startec™" but uses a 250 watt lamp and offers seven colors, plus white, and eight gobo patterns. The IQ-88 is also fully programmable, and any number of units can be controlled via a standard 0-10 volt controller. The IQ-88's built-in microphone with sophisticated gain control counts every beat of the music, then

KLS IQ-88 Intelligent Lighting

adjusts the speed and selects the gobo patterns to project. Other intelligent lighting systems to consider include Ness' high-powered "Syncrobot" and the Clay Paky "Mini-scan."

For Mobile Entertainers, the trend toward the use of dichroics of brighter colors and gobos for patterns is filled with new possibilities. The variety of gobo patterns is constantly growing, and custom designs, such as a DJ's logo, can easily be made. Although the high school and college market will continue to want fog and beamers, projector effects are a spectacular enhancement. DJs who specialize in weddings and family events, on the other hand, are beginning to discover terrific ways to use gobo effects for spotlight dances and to create an atmosphere for almost any type of music. Overall, these new effects give Mobile Entertainers a new way to overwhelm their audiences, while eliminating the possibly of side effects from over-fogging.

Mini-Startec heads with controller from American DJ Supply

The best way to shop for lighting and lighting effects is to view a live demonstration. The next best way is to view a video tape of a live demo. Presently, American DJ Supply and Ness have videos available through their respective dealers. In addition, Farralane Lighting & Audio has produced an exceptional video catalog that includes all types of effects and products for Mobiles to install. Brands include American DJ, Ness, Jem, Martin, Optikenitics, Clay Paky, Diversitronics, Lightcraft, LaserVison, NSI and others. The cost is $9.95. To get a copy, call 800-433-7057, in New York, 516-752-9824.

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More information

on gobo effects and other mobile lighting products contact:

American DJ Supply, 5051 E. Slauson Ave., Los Angeles, CA 90040, 213-773-3333.

Cantek-Metatron Corp: 19 West Water St., Canonsburg, PA 15317, 412-745-6760.

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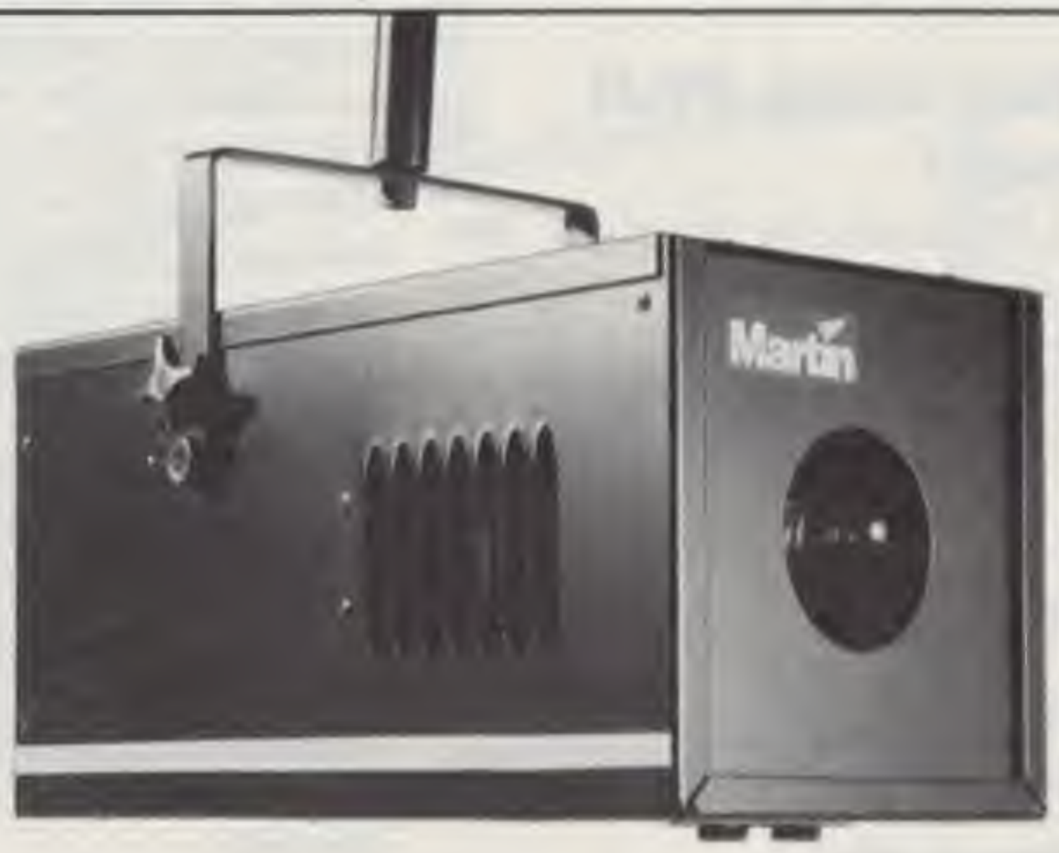

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A COURSE IN 'LIGHT SCHOOL'

by Tony Vespoli

Many DJs recognize lighting as a very effective way to enhance a performance. Besides setting them apart from the competition, lighting can also help DJs become more financially successful by increasing the demand for their services and even allowing them to charge more for a gig.

For some, however, the prospect of investing in a lighting and effects system can be intimidating. The following is intended as a primer to help you become an informed lighting consumer. Questions not covered in this article may be addressed to Tony Vespoli, c/o **Mobile Beat Magazine.**

What does PAR mean?

PAR stands for Parabolic (the shape) Aluminized (the coating) Reflector. The number after (e.g. PAR 64) determines the diameter of the reflector opening, expressed as a total number of one-eighths of an inch. Therefore, in the example, 64 one-eighths = 8 inches.

What is the difference between incandescent, halogen, and quartz lamps?

An incandescent lamp consists of tungsten filament wires within a vacuum, inside a glass envelope containing gases. Visible light is created when filaments are heated as current is passed through them, a process called incandescence. One way to preserve the life of these lamps is to slightly dim them, but the result is a warmer, more "yellowish" light with reduced output.

A halogen lamp is an incandescent lamp filled with a halogen gas mixture, usually bromine or iodine. When the evaporated tungsten mixes with the gas, a recycling process too lengthy to explain here actually re-deposits tungsten back on the filaments. Halogen lamps last much longer than regular incandescents and appear brighter because the color is whiter. However, because the halogen cycle requires a higher operating temperature, dimming would lower the optimum temperature and defeat recycling. Also, these lamps take longer to heat up to full output and longer to go completely off. This can be objectionable when chasing, so you may want to use halogen lamps for constant-on situations. Also, halogen lamps operate at higher wattage, so be sure your fixtures, transformers, and power pack have the headroom.

A quartz lamp is any lamp with a quartz envelope instead of glass, due to the high heat involved. These are the ones you have to install with gloves because fingerprints (body oil) can shorten life. A clean cloth and alcohol are recommended to remove such deposits.

How do I determine watts from amps or amps from watts in calculating loads?

The formula is Amps x Volts = Watts. So if you have a 10 amp device and the voltage is 120v (the standard A.C. voltage used in this formula), the answer is 1200 watts (10 x 120 = 1200). If you know watts, amps can be determined by inverting the formula so that amps = watts + volts. Thus, our example would be 1200+12C = 10.

How do I control my lighting? What are the best methods/products to use?

The issue of controlling lights is complicated. The basic question you need to answer as a consumer-user is how much are you willing to spend on a lighting control system. My philosophy about controlling lighting is this: rather than buy off-the-shelf controllers and then try to get your lights to work with them, determine what you want your lights to do for you and then find the control products that accomplish your objectives at a price you can afford. It's like putting together a sound system, where you chose from many options that affect the outcome, such as: mono or stereo, bi-amping or tri-amping, etc. Then you should research the products, prices, and control systems available to determine what is best.

The following walk-through of lighting control systems should help:

1. The simplest method is to plug fixtures directly into outlets using extension cords and power strips.

2. Use a rack mount switch panel with A.C. plugs on the back and connect lights to it using extension cords. These switch racks are limited to 15 amps total.

3. Use rack mount or table-top self-powered controllers that provide limited options in controlling lights. You have to plug fixtures directly into these controllers, usually limited to 20 amps. These are primarily

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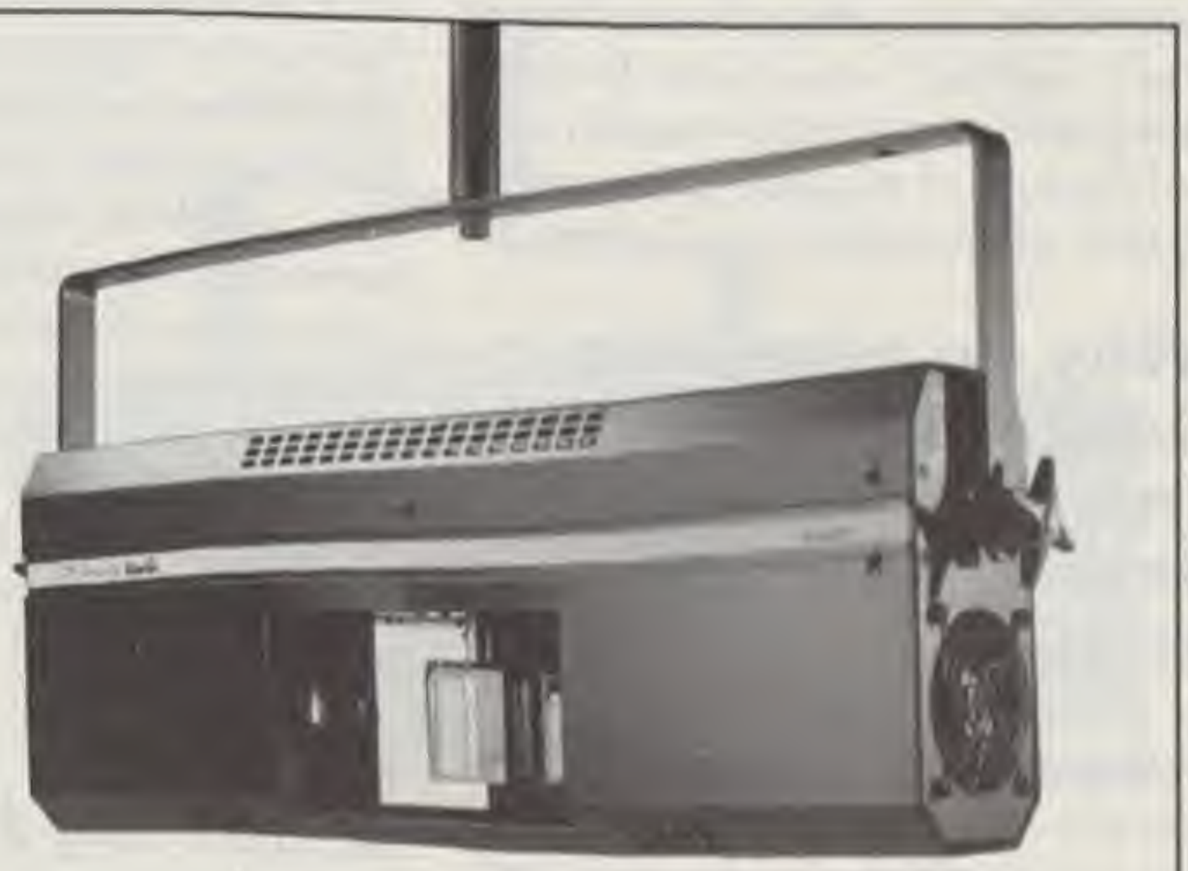

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designed for chase lighting and usually do not control single circuit effects.

4. The best approach is a component system utilizing low voltage rack mount or tabletop controllers capable of controlling all the lighting from one or more units. These controllers are connected to power packs using low-voltage control wire. The power packs (switching or dimming) are mounted near and connected to the light fixtures. Each power pack is capable of turning on four or more channels or circuits. Raw A.C. power has to be fed to the packs from somewhere in the building. The actual turning on/off (and dimming) of fixtures connected to power packs is done by low-voltage signals from the controllers.

Obviously, the simple systems are the least expensive. The first two cost less than $200. System 3 averages between $300. - $600. Component systems, like number 4, usually run from between $500. - $1,000 and up.

The greatest benefits of component control systems include: (I) the ability to replace/upgrade individual items, (2) easy set-up and break-down, (3) the ability to control everything from one area and from one or two controllers, (4) getting the most out of your lighting investment through integrated control and versatility and (5) the ease of expanding the control system when adding new lighting.

Why do pinspots seem to cause more problems than other light fixtures?

Because a pinspot utilizes a low voltage bulb, 6 or 12 volt, an internal transformer is used to convert 120v to the lower voltage. It's the Back EMF from transformers that causes problems for power packs and powered controllers. This is why manufacturers require a 30% or higher de-rating of their packs when using transformer loads. Example: If a pack output is rated for 1,000 watts (8 amps), the total number of pinspots (30 watts each) should not exceed 23 (1,000 x .70) + 30 = 23. Also, certain manufacturers install snubber networks in their packs, which basically absorb back EMF.

Another problem with pinspots occurs with fused units. Pinspot fuses are rated low, usually 1/2 amp, which blow when chasing because the surge current to "start" incandescence is over five times the current needed to mainaintain incandescence. During rapid chase surge, current barely subsides, heat builds up and fuses melt. A common solution is to use slightly higher rated fuses.

Third, when a bulb dies, filament wires can fuse, causing a short circuit and transformer destruction. Also, Direct Current (D.C.) is deadly to transformers, although this current is usually not generated by modern lighting control devices.

How does a fog machine work?

A fog machine is basically a system that pumps a pressurized fluid through or near a high temperature heating element. The fluid vaporizes and exits the unit as fog or "smoke." As fluid passes through/by tToo much cooling can result in droplets or streams of liquid. Therefore, fog machines have temperature sensors that automatically turn off the pump and re-activate the heating element. This is why fogging often stops after about 30 seconds, even while holding the trigger button. The reheat (no fog) time can take anywhere from 15 seconds to 90 seconds. Longer reheat times are usually found in inexpensive machines. Manufacturers warn users not to mount fog machines overhead because a failure of the reheat-sensing system can result in hot fluid raining down on people.

What's the truth about fog fluid?

Early fog fluids were oil-based and left a slippery residue. The fog could even ignite. Current fluids are usually made of distilled water and food-grade polyglycols. The ratio of polyglycols to water determines "hang-time," with some brands dissipating in less than five minutes, or others that leave fog in a given space for as long as 45 minutes. Such formulas are non-hazardous and do not leave a residue. Also, many fragrances are available.

Manufacturers are emphatic about using their brand of fluid in their machines to validate the warranty. This is because unknown or off-brand fluids may contain impurities that can clog machines, a very common problem. Also, people have concocted "home brews" containing unfiltered/undistilled water and unsafe forms of glycol, even poisonous antifreeze. Some fluid manufacturers provide health & safety reports.

Does fog set off smoke detectors?

Depending on the thickness or density of fog and the sensitivity of the sensors, virtually any type of smoke detector can be activated. If you or an acquaintance have ever emptied hotel rooms at 1:OO AM because "the fogger made me do it," you can appreciate the wisdom of pre-testing or pre-arranging conditions before performing at a location.

What lighting can a DJ use when fog is not possible?

Although most lighting is enhanced by fog, some fixtures can be effective, such as: helicopters, spinners, scanners and oscillators, which generate moving spots of light on the floor, walls or ceiling. The use of many multi-colored, chasing pinspots aimed at different locations is also useful. Or you can use black lights, beacons, traffic lights, strobes and neon sticks.

Systems using projectors and moving wheel/cassette images projected on surfaces are making a big comeback, especially the liquid wheel effect. Some companies have recently released inexpensive "robot" or pattern units that project stationary images on surfaces.

Finally, a common nightclub lighting technique is to flood the dance floor with brilliant colors from par cans or even fixtures as mundane as contractor's work lights with colored filters or gels.

Tony Vespoli is a Manufacturers Representative for firms that specialize in entertainment lighting and sound products. He services dealers and distributors in Ohio, Michigan, West Virginia, Pennsylvania and Kentucky.

"LIGHTSPEAK"

A 1990's Glossary of Lighting Terms as compiled by Peter Cutchey

About This Glossary:

During my 26 years in the lighting business, a bunch of jargon has made this field less than "user friendly." Some of these terms came from the world of electronics while others originated with theatrical pros. A professional "'lightspeak" has also been developed by lighting designers and engineers.

If you come across more lighting terms that aren't listed here (I surely haven't listed them all!), please let me know. When we have a new bunch, we'll print a new glossary. -- Peter Cutchey.

A.C.

Alternating Current, in which the flow of electricity reverses polarity (+/-,+/-) a number of times a second. Normal U.S. power runs at 60 Hz., or reverses polarity 120 times a second, thereby making 60 complete cycles in this time.

AMP

The measurement used to describe the amount of electrical current flowing in a wire or circuit. Also the consumption of current by a lighting circuit. For lighting people, this term is most often found when circuit breakers are specified or when working out the power consumption of a lighting rig. ***Volts x Amps =Watts; therefore Amps = Watts ÷ Volts.***

ARC

An electric spark between two points. Used in very high output lights, such as xenon and mercury vapor lamps, and strobe tubes. (The bright light that you see from most flash cameras is a xenon arc.)

A different type of arc also occurs in a badly made electrical joint - electrical joint arcing can heat up a power connection, destroy sensitive equipment and cause an electrical joint to fail.

AUDIO SYNC (See **SOUND CHASE**)

AUTO CHASE

Lamps switched on/off in a sequence. The chase speed is set by a "pot" (or adjustable control), which provides manual up/down speed adjustment.

A.W.G.

Refers to the thickness of a wire, and determines its current carrying capability. The higher the AWG number, the thinner the wire and the less current it will carry without heating up or burning out.

BARN DOORS

A number (normally two or four) of hinged flaps that are designed to selectively block off light from the front of a lighting instrument. Barn Doors are used to shape a beam of light, cutting the light off from selected areas.

BLACKOUT

A switch that, when pressed, will black-out the entire lightshow. Very useful when the operator wants to show projectors or strobes on their own, or feature UV lighting or pyrotechnics. Usually controlled by means of one button, or switch, on a lighting console.

BOUNCE

A process where light is reflected from another surface before illuminating the chosen object. Provides a soft, diffused light.

BREAKER

Normal usage term for a Circuit Breaker. A device that trips out, cutting off the AC power when either too much current is drawn or when a complete **short circuit** occurs. For **inductive loads**, the breaker has to be of a higher rating than for resistive load because of the back-**EMF** generated by this type of electrical **load.**

BRUSH-OUT

Quick lighting fade or slow black-out. Looks as though the lighting has been changed or extinguished with the stroke of a brush.

BUBBLE MACHINE

Blows bubbles onto the dancers. Can make a slippery dance floor if positioned incorrectly, so try your bubble machine first when the public is not at your venue.

BUMP BUTTONS

Push buttons that, when pressed, bring various lighting full on or to a pre-determined dimmed level. When the bump buttons are released, the lighting levels revert to those present before the bump buttons were pressed down. Bump buttons are a very direct way of introducing the human interface to lightshows - just "play" the bump buttons with your fingers. See **touch sensitive.**

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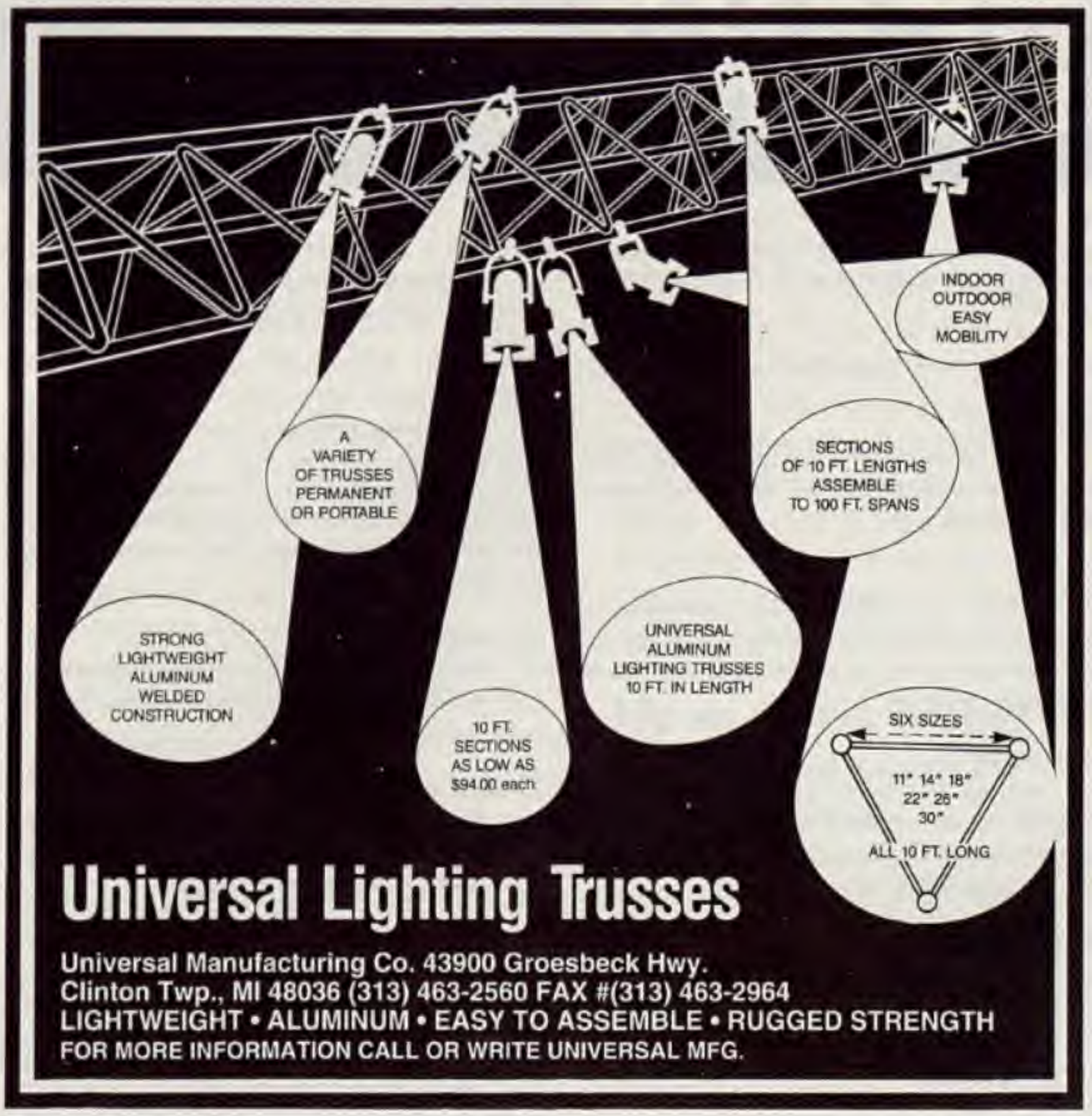
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BUMP UP

Sudden shift in lighting level(s) to a higher intensity. Usually achieved by pressing the **bump buttons** on a lighting control console.

CHANNEL

A path or control through which electricity flows to a specific, chosen destination. A lighting console or controller has a number of control/power/dimmer channels connected to control its lights.

CHASE

An array of light sources illuminating sequentially (1-2-3-4-4-3-2-1, etc).

COLLIMATE

To make a beam of light of parallel dimensions, usually by means of a long focus lens at the end of a tube. Many lighting effects work on the principle of collimation. Laser light is produced as naturally collimated light, with the use of lenses or tubes being unnecessary.

COMPANY SWITCH

The electrical supply point that is used by a travelling stage show to hook-up its electrical equipment. Usually 220 volts, 3-phase at 600 amps per side.

CONDENSER LENS

A thick lens used to direct light from a lamp/reflector assembly through a slide or similar visual and into an objective (focussing) lens.

CONFETTI MACHINE

Sprays confetti onto a crowd with a flick of a switch. Not recommended to be placed over bars or other places where people keep their drinks - great on the dance floor, though!

CONFETTI CANNON

Fires (as opposed to sprinkles) confetti over the heads of a crowd by means of a charge of compressed air or other gas. Keep these at a high level so that people don't get a faceful of high-velocity confetti.

CONTROLLER

A device used to control lighting. May be thought of as the "brain" or steering mechanism for the lighting's **power packs**. Controllers don't normally handle high-power loads, as this makes for a safer console, an environment all too well-known for alcoholic-liquid and other electrically-hostile pursuits!

CROSSFLOW (a.k.a. **CROSSFADE**)

A system designed to dim one lighting channel down while another is faded upward. Also referred to in audio-visual terms as dissolve.

Dipless crossfade simply means that the crossfade is made as a smooth transition from one scene or lighting effect to another with no noticable 'dip' in the lighting levels at the mid-point of the crossfade, as a constant light level is kept throughout the entire crossfade movement.

CYC. (Abbr. **CYCLORAMA**)

A large screen or surface, often shallow and horizontally curved, usually erected at the rear of the stage. A Cyc. is most often used for color-wash lighting effects but may have slides of scenery or patterns of light projected onto it.

CYC LIGHT (SCOOP)

A lighting fixture with a large, shallow, curved reflector designed to throw a color-wash onto the Cyc. This is a very wide-angle fixture, so a Cyc Light is capable of throwing a large beam of light from a relatively short-range.

3D PROJECTION

A technique first developed for disco use by the author consisting of patterns of light projected through fog so that they appear to be solid, "real" entities existing in the air.

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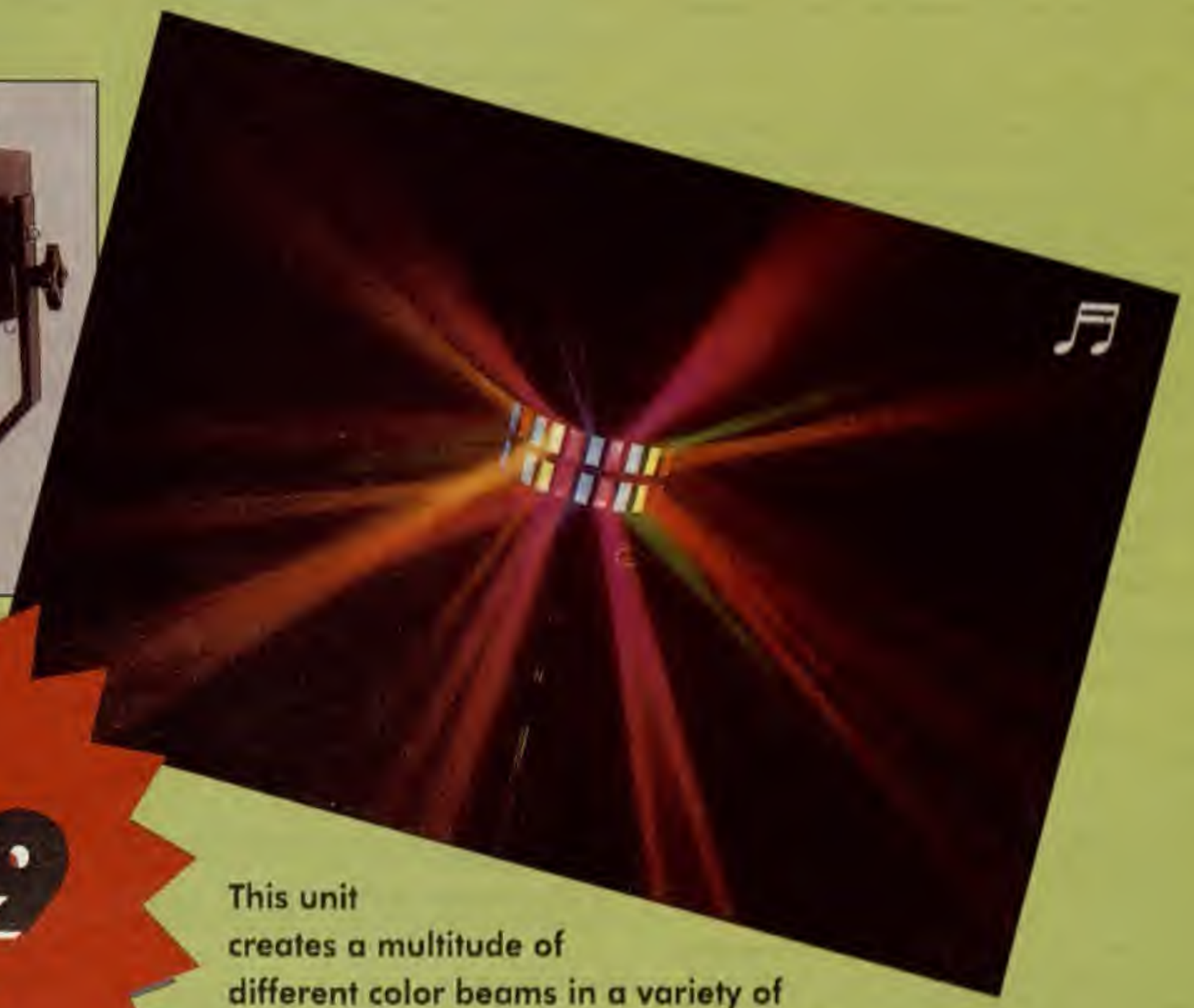

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D.C.

Direct Current. Doesn't change polarity. Much more dangerous than A.C. at the same voltage, as it will tend to grab onto and hold the recipient. A neglected, highly- hazardous feature of most **laser** power supplies. (The laser beam is usually far less dangerous to life than the power supply.)

DICHROIC

A thin, rare-earth coating often applied to a reflector to conduct heat backward and reflect light forward. Also used as a forward pass color filter of surpassing efficiency, capable of giving beautiful, almost monochromatic, colored light.

DIM

To lower the intensity of lighting.

DIMMER PACK

A device made to handle and adjust high power in response to control signals from a lighting console or controller. (See **POWER PACK.**)

DIODE

A device that lets electricity flow through it one way only. Diodes are used in great numbers in all electronics.

EGG STROBE

A small random-flashing strobe that needs no controller. This device plugs directly into 115/117 volts A.C. by means of an E.S. lampholder. Usually used in clusters or sprinkled around a club's ceiling.

EMF (ELECTRO-MOTIVE FORCE)

Back EMF usually occurs when an inductive component, such as a transformer, is switched on or off quickly. Because a coil (**inductor**) does not want to change electrical state quickly (reluctance), it "fights back," creating a back EMF condition. This can cause problems with switch contacts (**arcing**) and circuit breakers. Neon transformers are a prime source of back EMF, and only specially-made high-inductive load type dimmer packs should be used with them.

FADER

A device, usually a slide potentiometer, used to select various lighting levels.

FLOOD

Refers to either a wide light beam, the technique of flooding an area with light, or as an abbreviation for a **floodlight**.

FLOODLIGHT

A broad-beamed light source used to flood an area with light.

FLY

To suspend lighting, or other articles, up in the air by means of linkages secured to the ceiling. Strips of lights are commonly 'flown' above the front of the stage area.

FOCUS

Commonly used to denote the process of moving a lens back or forth, to produce a hard- or soft-edged light beam or a clearly defined image. Also used to refer to the center of activity or emphasis on a stage.

FOGGER

A machine used to generate volumes of fog within a given environment. Enhances lighting effects. Most modern foggers convert a liquid into a vapor by means of heat.

Some of the older foggers produce a ground-hugging fog by using dry ice. While a great effect, keeping and sourcing the dry ice is a problem.

FOG JUICE

Liquid supplied for use with foggers. Often perfumed in many scents.

FOLLOW SPOT

A large and powerful spotlight that has its own operator. The spotlight's beam follows an artist to keep him/her highlighted.

FOOTS (Abbr: **FOOTLIGHTS**)

Strips of lights provided at floor level at the front of the stage. Footlights are inclined upward at an angle to illuminate the performers.

FRESNEL (Pron.: FRA-NEL)

A flat lens that, by a pattern of annular rings, achieves similar properties to that of a plano-convex lens. Fresnels are normally used to produce softer-edged beams than plano-convex equipped devices. The term fresnel Is also used to refer to lighting instruments that use these lenses.

GOBO (a.k.a. **PATTERN**)

A flat piece of patterned material (usually metal to withstand the heat generated by the typical 2000 watt stage lantern) placed in the slide gate (front) of a theatrical lantern / projector. The pattern takes the form of holes punched through the metal, thereby forming a screen or stencil type effect. The images formed are often very elaborate and are commonly of trees or other outdoor scenes, as this can be an inexpensive and highly portable way of dealing with scenery.

GEL

A light filter. Gel originally got its name from the theatrical light filters that used to be made from sheets of colored gelatin. Today's gel is a very different material and is available in a host of colors. Gel shade swatches are available vial theatrical dealers (they give them away free).

HALATION

Causes an "untidy" looking beam of light due to a thin ring of light being spilled around the beam's edges. Can be masked out by using Gobos or funnel-shaped devices known as "snoots."

HALOGEN

See **QUARTZ HALOGEN**

HALOSTAR™

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HEAT EXCHANGER

Turns **fog juice** into vapor (fog).

HELICOPTER (a.k.a. **SPINNER**)

A fixture that has a number of arms with lamps at the ends of them. The arms spin in the same way as a helicopter, creating flying beams of light.

I.C.

An Integrated Circuit or microchip.

INCANDESCENT

Any ordinary filament lamp. If not powered by a transformer (inductive component), it is a resistive load.

INDUCTIVE LOAD

Contains a winding or coil (e.g. transformer, electric motor, etc.). Pinspots (rainlights) are a good example of an inductive load. **Dimmer packs** have to be specially designed and manufactured to cope with inductive loads. A dimmer pack that will handle inductive loads will also handle resistive loads.

IRIS

A mechanical device that adjusts a beam of light to become a larger or smaller circle.

JOULE

An energy/time measurement usually used for strobes. 1 watt at 1 second = 1 Joule.

JUMPER

A wire used to electrically "jump" power from one lighting fixture to another.

LAMP

The correct, professional term for what many people refer to as a "light bulb." Also used as a term for any lighting instrument.

LASER (acr. **LIGHT AMPLIFICATION BY SIMULATED EMISSION OF RADIATION**)

The most impressive and expensive light show device yet created. Creates a coherent, tight light beam of a certain color. Often contain mirrors and motors to move the beam in varying patterns.

There are a number of regulations pertaining to the public lightshow use of lasers, primarily to protect eyesight. Copies of these are obtainable from CDRH (Center for Devices and Radiological Health) in Washington. Other rules of usage may vary from state to state. Some states require a licensed operator for Laser Lightshows. ***Play it safe - keep lasers above people!***

LEAD

Electrical cord or cable.

LIGHT CHASE/DARK CHASE

In Light Chase mode, a light will appear to move as a single, lighted element in an animation sequence. In Dark Chase mode, a space will appear to move within an array of lighted lamps.

LIGHTING JOCK

Lighting operator - one who operates the lights, quite often the DJ himself.

LIGHTSTICK (a.k.a. **LASERSTICK**)

A piece of neon mounted to protrude from the front of a PAR 46-type fixture, complete with mounting yoke. The fixture usually contains its own transformer.

LINEAR

A non-matrixed lighting **chase**; neutrals are tied together as common and the lines are chased (sequenced).

LOAD

Power drawn by lighting (see **watt** and **amp**).

LUMEN

A measure of light output. The higher the lumen number, the more light emitted by the lamp. If you look at lamp catalogs and lamps, you'll soon develop a rough feel for the lumen rating of various lamps in much the same way as you have for inches and feet.

MAT

Material or device placed in front of a lighting instrument in order to change the shape, or texture, of the light beam. A **gobo** is usually rigid in construction, where a Mat is of flexible material.

MATRIX

An array of lights wired so that different patterns may be achieved by switching multiple line and neutral circuits, e.g. a "starburst" pattern, where the arms will chase outward or appear to rotate like the spokes on a paddle wheel, depending on the matrix's action. Also a way of routing lighting control signals to different **dimmer packs**.

MEMORY

The ability for a lighting **controller,** or console, to remember pre-programmed information. Used to call up operator-programmed **presets** and **scenes**.

MIDI (acr.: **MUSICAL INSTRUMENT DIGITAL INTERFACE**)

Having been originally developed for the music industry, MIDI is finding increasing use for lighting control purposes.

MOONFLOWER

An effect that projects a large quantity of laser-like beams of light. Needs fog in the air for effective use.

Continued page 78

LASERS

For The 90s: More Power To Ya

BY SCOTT MEDLEY

The lights dim, the fog rolls across the dance floor and razor sharp beams in red, green, yellow and orange cut a path through the excited crowd. The beams dance and move in unison to the music, laser images changing from one geometric shape to another. Finally a circle emerges, projected through fog, giving you a thrilling time tunnel effect. Your audience reaches up as a group, trying to ensnare the mid-air projections.

They have just experienced the power of laser light.

The entertainment industry has been using lasers in production work for the last 20 years. Long thought to have been expensive, unsafe, and hard to use, lasers have recently undergone technological breakthroughs in electronic design and quantity laser tube purchasing, bringing prices down to a level affordable for every DJ.

A QUICK PRIMER

The word "laser" means Light Amplification by Stimulated Emission of Radiation. Gas discharge lasers were first developed by researchers at Bell Labs in 1961. Since then, laser technology has found active use in telecommunications, medical and other commercial applications.

Lasers are unique in that the light produced is monochromatic, coherent and collimated. Monochromatic means that almost all of the light energy is a specific wavelength or color. In the case of a red helium-neon (He-NE) laser, the light energy is 632.8 nanometers. Coherent means that all light waves produced from a laser are in tandem and emitted in even, accurately-spaced intervals. Collimation is the net effect of the monochromaticity and coherency attributes of a laser. This means that laser light doesn't spread (diverge) over distances as much as ordinary light, producing a brilliant, highly-focused and intense light that is extremely attractive to the eye.

LASER REGULATIONS

Lasers that are sold and used commercially are subject to compliance with a strict set of laws enforced by the Center for Devices and Radiological Health (CDRH). The CDRH is a department of the Food and Drug Administration that ensures products comply with recognized standards, and that the dangers of laser light are kept to a minimum.

For regulatory purposes, the CDRH has divided lasers into six groups or classes. The classification depends on the power output, emission duration and wavelength. The lasers most commonly used are Class IIIa Helium-Neon lasers with power outputs less than 5 milliwatts. These lasers are available in ruby red, with wavelength at 632.8 nanometers, an intense lime green light centered at 540 nanometers and yellow, which produces a striking, rich banana-colored beam. Because the human eye is more receptive to the green and yellow wavelengths, a brightness equivalent to the red 5mW tube is produced with a 1mW tube.

HOW WILL LASERS WORK IN MY SHOW?

Today's laser systems are compact and very transportable, making the addition of these units to your lighting package a must. A basic DJ system should consist of at least two lasers, one positioned on each side of your Mobile set-up, with the laser heads projecting towards the mid-point of the dance floor area. A light layering of fog will allow the beams and patterns to be seen in mid-air. Most DJs use mirror balls in their shows, a perfect object against which to project a laser beam.

Current laser systems are available in many different styles. Sound activated lasers with built-in microphones produce random patterns and beam effects. These are the least expensive and usually require no controller. More intelligent units, with microcomputers, allow you to produce circles, squares, triangles and "Star Wars"-type beam effects. Hi-tech controllers allow multiple lasers to be used at once, creating fully synchronized laser shows. By touching a few buttons, you can take your laser show from a manual mode to a fully customized synergetic display that will have your crowds asking for more.

Always requested, but often outrageous in price, are systems that have built in animation coupled with the ability to write in laser light. New projectors are being offered that allow you to have graphics, text and logos at the touch of a button. Imagine bringing the name of your DJ company, or the name and logo of your customers, up in brilliant laser light and projecting them across your venue. Any event or holiday occasion can be jazzed up by using compact computerized systems that work right out of the box.

CAN I MAKE MONEY USING LASERS?

Today's modern DJ can increase bookings and total revenue by adding a laser show to his or her menu of services. Lasers take little time to set up and draw very little power. One of the attributes of a He-NE laser tube is the fact that it will last 25 to 30 thousand hours under normal conditions. These features make lasers a natural step for the professional DJ to take.

Bring your music to light! Take control with the brilliant, powerful and eye-catching visual impact of laser light.

Scott Medley is the National Sales Manager for Eclipse Technologies, Inc., the world leader in laser design and manufacturing. Eclipse is located in Portland, Oregon. For further information call (800) 987-8808.

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Colorado's New ACL 16: High Power - Lighter Load

Colorado Sound N' Light has introduced a new ACL (Aircraft Lighting) system, in addition to the popular ACL 24. The new ACL 16 features 16 (8 in each of two racks) 28-volt GE lamps mounted in a protective "clam-shell" carpeted roadcase. The lamps provide laser-sharp beams with 720,000 candlepower, multi-colored lamps, X/Y aiming and 1-25' 4-pin locking cables. It's long-lived and durable; just unlatch the case and standmount each rack. Effects mounts and hardware are provided. The system can be connected to any controller. Size is 26" x 12" x 6" (WxHxD) and weighs just 28 pounds. The ACL-16 system carries a two-year warranty and is available through Colorado Sound N' Light, Inc., Denver, CO. For more information, call 303-429-0418.

3-D Glasses Enhance Laser Experience

Amazing 3-D Laser Glasses are now available from Microlase™. When wearing the glasses, laser images jump out into the room and become three-dimensional holographic images.

The glasses use a diffractional grating media with invisible lines in a sawtooth, or sine, wave pattern. Color control can be achieved by varying the lengths of the peaks and valleys of the lines. The concept involved in the glasses brings reds to the foreground and greens and blues in the background; thus a complex red line, such as a laser, will leap forward, becoming three-dimensional.

One pair of 3-D Laser Glasses is included free in each Microslase 650™ mobile laser, and individual glasses have a suggested retail value of $4.95. For more information, contact Microlase™ at 303-986-5999.

MOBILE ENTERTAINMENT AND THE DIODE LASER

By Selwyn Lisseck

Although lasers have been available since the early 1960s, it is only within the last ten years that a number of companies have made products designed to fit the size and budget of the smaller-than-concert sized Mobile Entertainer shows. The popular helium neon tube systems need large power supplies and generally cost $1500 per unit, thereby restricting their use by Mobiles. Fortunately, the recent development of diode lasers, first demonstrated to the scientific community in 1987, offers promise of significant change in the Class IIIA (less than 5mw) laser field.

Laser technology is on a relatively fast track. Although it took over sixty years for the radio tube to give way to the transistor, the development of diode laser technology has taken less than thirty years, and has already exceeded the power limits of Class IIA in its five years of existence. This system has tremendous advantages over helium neon in size, packaging, power supply requirements, portability and cost.

Gas tube lasers produce a beam when gas is stimulated by a high-powered electrical charge from a large power supply. Diode lasers produce a beam by using a substance called gallium arsenide that is laid down, on a molecular level, on a substrata. When the molecules are excited in a groove by an electrical charge, they begin to "lase," creating a true laser beam.

The entire laser diode device is smaller than a pencil eraser. The power required is low voltage, permitting battery operation. The longer wavelengths in the infared spectrum have been the first to be achieved in a stable device that lases continuously at room temperature, like the gas laser. Other colors are being developed and will be available at affordable prices within a few years.

Products such as the Microlase 650, the first entertainment laser specifically designed for Mobile DJs using the diode technology, as well as other developments on the horizon, will mean a new level of affordable laser show capabilities to Mobiles in the near future.

Selwyn Lisseck, owner of Laserworks *in Santa Ana, CA since 1978, has been a pioneer in entertainment laser technology and holography since the early '70s. He has worked with such notable names as McDonnell Douglas Electronics, musician Quincy Jones and artist Salvadore Dali. Lisseck continues to be a noted designer of control equipment and scanners for entertainment laser systems.*

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PERFORMING!

You Can't Overkill Your Guests on Halloween

By John Rozz

Halloween is more than just a night out to play a dance. It's an experience, a night where all your DJ and entertaining skills can be combined to make for a very interesting event. Broken down, a successful Halloween party involves the elements of dance/music, costume, contests and lighting/special effects. Let's take a look at each category.

Popular dances at these events run the gamut from the Monster Mash and Love Potion #9 Walk, to the Martian Hop, Ghostbuster Stroll and Thriller Slide. As you may have noticed, the music appropriate for most of these dances is dictated by individual titles.

Other music can be highly customized to suit the theme. "I Put A Spell On You" (Screamin' Jay Hawkins), "Werewolves of London" (Warren Zevon), "The Purple People Eater" (Sheb Wooley), "The Addams Groove," (Hammer), "Spooky" (Classics IV) and even the "Theme from The Twilight Zone" (TV theme CDs) can be programmed effectively throughout the evening. Gene Simmons' pick-me-up dance tune "Haunted House" always packs the dance floor. This is also a great night to program new music or music you think might not work, because people in costume tend to dance much more than normal — possibly because no one knows who they are!

Speaking of costumes. . . remember, they're not just for the guests. The only things you should take into account when dressing up are to keep your costume simple, so you can work easily, and clear vision and free hands are a must. Other than that, the sky's the limit, and the flashier the better.

Costumes also play a big part in the contest section. Judging the scariest, funniest, most original or best overall costume always goes over well and helps keep the spotlight on the guests. Some other great contest ideas are Bobbing For Apples, Pass The Witch's Broomstick, Pin The Nose On The Pumpkin and The Loudest Scream, all of which are sure-fire ways to get people in the "spirit" of Halloween.

After the early part of the evening, it's time for the enhancers. Yes, this is the ultimate night to use every light and effect you own to make a gig the most memorable of the year, for both your clients and yourself. Bring black lights out of retirement, and don't forget about your old strobes, foggers, bubble banks and snow blasters. If you're lucky enough to have and old-fashioned cobweb machine, use that too. Other great effects can include confetti and streamer cannons, balloon drops and any safe pyro effects.

I like using pyro in many of my shows, but it's Halloween night when I pull out all the stops: flash pots, cosmic blasters, flash wands, spark ejectors and zombie flash climax. (Every state has its own pyro laws, so if you have any concerns, check with the local authorities before your show.)

One of my favorite, and most reliable, effects is still the "smoke cookie." These create clouds of colored smoke with absolutely no flame; just break off a chunk, light it with a match, blow out the flame and place it in a metal ashtray or pie pan.

Props and decorations can also create a mood. Set up your DJ rig in a real coffin, or hang a few blow-molded skeletons around your area. Black and orange crepe paper, string confetti (for cobwebs), plastic skulls and a variety or small pumpkins are the basics, but use your imagination. There are plenty of specialty stores that carry Halloween-specific paraphernalia. Know your

party and your client, and purchase based on that information. If you're into favors, I recommend handing out laser shades for viewing of your midnight spectacular. Wearing these cardboard "3D" glasses will enhance your lighting effects and give your guests an extra colorful spectacle.

Basically, you can't go too far overboard when it comes to performing at Halloween parties. The spookier, zanier and scarier the better. Putting extra effort into the planning of these events ensures that everyone involved will have a "supernaturally" good time.

John Rozz is owner of Spectrum Sound Entertainment *in Wallingford, CT. He is available for consultation and workshops by calling 203-265-9796 or FAXing 203-265-1163.*

Instead of hunting up the many discs and tapes that contain all your good Halloween tunes, why not do the one-stop shopping thing and pick up **Monster Rock 'N Roll Show**? This compilation features scary songs and music from individual artists, as well as tunes lifted straight off classic horror movies. In fact, the CD is billed as having songs "linked by original movie trailers." Titles include "Haunted House" and "Purple People Eater," as well as the requisite "Monster Mash" from Bobby Pickett & The Crypt-Kickers. What fun! The compilation is available through A.V.C., 68 Llewelyn Ave., West Orange, NJ 07052, 201-731-5290.

Also just in time for the haunted holiday is the release of **DJ Traditionals Volume 7: DJ Sound Effects**. This disc packs sixty-nine tracks with SFX including creaks, drips, screams, zingers, celebrity sound bites and strange surprises sure to keep your parties "spooked." DJ Traditionals, P.O. Box 193, Framingham, MA 01701. 508-875-2431.

Lighting Without Side Effects

By George Mohr

I'm back with some useful information regarding your lighting system, specifically the bulbs that are in your light effects. In this issue, I will be discussing several popular bulb types, how to install them and several maintenance tips that can prolong bulb life.

There are a myriad of bulbs out there, and all have a specific function. Some are meant to create beams or projections while others are made for color washes and stage effects. Some are widespread, others are narrow and defined. And you can't mix and match bulbs in your lighting equipment as you could with an ordinary household fixture.

The most common bulb in use by far is the 4515. This is used in the Par 36 pin spot (rain light), as well as most helicopter and scanner effects. It uses 6 volts and power consumption is about 33 watts. The bulb is durable, can withstand minor shocks, is fairly long-lived and doesn't require any forced cooling. Installation is achieved via two screws that attach to the pigtail leads in most fixtures, using a common screwdriver. The bulb creates a beam that makes it perfect for fog and mirror ball work.

Another popular bulb is the 4535. This one is a larger version of the 4515 and is mainly used in the par 46 fixture. It is also 6 volts and consumes about 55 watts. Function, care and installation are identical to the 4515.

The next most common bulb is the household flood lamp, mainly encountered in the par 38. They are also used in spot bank arrays. This bulb runs on 120 volts and can be anywhere from 50 to 150 watts. There are also a variety of colors available. Installation of the flood lamp is simple, because most use a standard light socket. This bulb has a more widespread effect, used primarily for stage work and color washes, as well as dance floor highlighting.

You should exercise some care when using flood lamps. Although there are no specific handling precautions, it is best to make sure that you let the lamp cool down before moving it. Also, don't place the unit on a speaker, as the excessive vibration will reduce bulb life.

Par 56 and 64 fixtures are pretty much identical in function to the par 38. The beams are slightly more defined, but not enough for fog or beam work. They are more powerful than the par 38, with wattage ranging from 250 watts to 1000 watts. Most operate off of 120 volts. Installation is different. They use either push terminals or a specific socket. I have found that these lamps are used more in large clubs and theaters more than by Mobile jocks.

Halogen bulbs are highly specialized, used in many projection effects like the Soundflower, Roboscan, etc. The bulbs require a mite more attention than the average bulb. Despite the fact that they are smaller than the aforementioned bulbs; they are much brighter and usually more expensive than ordinary tungsten bulbs. They use an inert gas, such as krypton, giving them the name "halogens." This lamp gives off four times more light in four times less space than most other bulbs. Teaming this with dichroic filters, gobo patterns and an appropriate lens can create a number of effects limited only by the imagination of the manufacturers that make these units.

With these extra advantages come extra care and maintenance. When installing a halogen, never touch the bulb directly. Always use a napkin or the plastic bag packaging, because grease and oil from your fingers can severely decrease the life of the bulb. These bulbs usually don't last as long as the average bulb to begin with. Most are on the order of 200-300 hours, but watch out! Some can burn out in as little as 50 hours. You don't want to leave these units running throughout the entire gig.

Halogens are also extremely sensitive to shock. Never jostle the unit when it is on, and don't even think about placing a halogen effect on a speaker. Also allow plenty of cool-down time before packing up the unit. It would be helpful if the unit you buy has a built-in cooling fan. Keep an eye out for the more expensive effects; they usually allow you to keep the fan running while the bulb is off. This is an excellent feature, especially before breakdown.

Speaking of temperature. . . don't turn these bulbs on right away after a long cold trip to the hall before set-up. The shock will blow the bulb instantly. Always carry spares, as well as extra fuses. I have found that when a halogen blows, it usually takes the fuse with it. Halogen bulb voltage and wattage varies over a great range. When replacing bulbs, make sure you purchase the same type with the exact same rating. If the power rating of the new bulb is too small, it will burn out, and if it draws too much juice, the unit's transformer or fuse could blow. Try not to mix and match.

Typical halogen bulbs are the HLX series, by far the most common, and the MR-16, also referred to as ENH by Ushio, which is used in many gobo projection units. Others include DRA, EVD and DYS. These are very high wattage bulbs, most using 110 volts. You may run into a few oddballs, such as the FCL bulb, which is elongated and used in many popular effects. Most of the Martin line also uses oddball lamps, chiefly MSR and MSD bulbs by Philips.

The last type of bulb you are likely to encounter is the halogen discharge lamp, or Xenon bulb. This type is used for strobes. Since they vary from unit to unit, it is best to have a dealer replace the bulb for you. There are generally no precautions to be aware of, unless you open the unit to replace the bulb yourself. I highly recommend that you make sure the unit is unplugged and that you let it sit for an hour before tearing into it. Most strobes run at about 400 volts, with a trigger pulse of about 2000-6000 volts. Be careful, or you could wind up a charcoal briquette.

Well, that about wraps things up for now. I hope you have a better understanding of bulbs in your lighting system. It's now time for me to unplug myself.

George Mohr may be reached for lighting/sound consultation by writing to Abracadabra Lights and Sound, 1153 Deer Park Avenue, North Babylon, NY 11703, or by calling 1-800-355-SPIN. (In NY, call 516-667-2300.)

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MANAGING

By Ted Gurley

THE COMPUTERIZED DJ: WORKING WITH WORDS

What can this computer I just bought do for me? If you're asking yourself this question, or are still debating about adding a computerized "silent partner" to your business, then this column is for you.

The PC is a powerful tool that can make more money for your business, plus save you time and give you the freedom to manage and run your business more efficiently. In the last issue of **Mobile Beat**, Blaine Greenfield suggested that writing four letters a day can help add 10% to your gross revenue. Simple word processing programs can help you crank out those four letters, as well as reply to your daily inquiries, in less than an average of fifteen minutes.

You can choose from dozens of programs, from the simple and inexpensive ones to those powerful enough to create a weekly newspaper. The big three are WordPerfect, Microsoft Word and Ami Pro. These packages can help with your letter writing, as well as create powerful layouts and allow for incorporating graphics into presentations. If you're looking for something simpler, one of the most popular programs is QEDIT, published by SemWare of Marietta, GA. It costs under $60 and can handle most tasks required of a Mobile business.

Regardless of which package you use, the following will give you some ideas about how to incorporate some basic word processing into your business.

The Response Letter

Every day at The Sound Associates we receive calls about events, from weddings to holiday parties. We have on our computer a basic response letter for almost every type of inquiry. We simply type in the details, like names, dates costs and any special details that are important, and a customized response is created in under 30 seconds.

The response letter is something you don't want to take lightly. Consider your content and the meaning of every sentence. What may be appropriate for a young bride-to-be may not be targeted to the VP at a company planning a holiday bash. Consider writing response letters for receptions, company parties, school gigs and Bar Mitzvahs.

The Planning Form

This is a customized form used by the planner of the event to give you some basic information. Consider what information you need: names, location, if there is a photographer/caterer to work with, etc. Lay out the info in large type with blank lines following for the client to fill in with details. These forms also serve another purpose, namely to get the planner thinking about details and to allow for written documentation should any problems occur. Consider using these forms especially for weddings, reunions and Bar Mitzvahs.

THE RESPONSE LETTER IS SOMETHING YOU DON'T WANT TO TAKE LIGHTLY. WHAT MAY BE APPROPRIATE FOR A YOUNG BRIDE-TO-BE MAY NOT BE TARGETED TO THE VP AT A COMPANY PLANNING A HOLIDAY BASH.

References

After we finish a party, we always follow-up and ask if the event planner may be used as a reference. Each referral is then entered in the word processor on a list for the type of event. At the same time that the new reference is entered, we scan the list for out-of-date referrals. Our rule of thumb is one year for wedding receptions, since newlyweds tend to move more often, and two years for other events.

Again, it is important to use a different list for each type of event. The prospective company party planner probably does not care that you can spin underground techno for the hippest high school in town. A computer makes this task a breeze.

Song Lists

When prospective brides call, they are often looking for ideas about what song to use for the first or father/daughter dance. Again, your computer can come to the rescue. We make lists of the specialty songs that are used during all the parties we perform at and send these lists out if the client is having a hard time choosing the perfect music. (We added "Riviera Paradise" by Stevie Ray Vaughn last summer after it was requested as a first dance, and it's been used several more times since then.) In a future column we'll look at several ways to organize your music collection.

The ideas here aren't necessarily new, but you would probably be surprised to see how many DJs are sending out form letters with handwritten information. People like to deal with professionals. The computer, with a basic word processing program, can make a small company look like a big business. It's an affordable way to save you valuable time and effort.

In the next issue we'll discuss three of the commercial DJ-oriented software packages that can make running your business almost automatic.

Ted Gurley owns The Sound Associates, *a division of* Gurley Entertainment Corporation *of Dallas, TX. He can be reached by computer on the Internet at tgurley@delphi.com, or by phone at (817) 429-0911.*

MARKETING

By Blaine S. Greenfield

COMPARING YOURSELF TO YOUR COMPETITION

You readers are the greatest! You have taken my offer to answer all written requests for information to heart. Since I received so many fine letters, I will devote this issue's column to answering a few of the questions you've asked.

Please note: if I haven't yet answered your particular question, keep reading. I promise to answer each and every question, or, if space doesn't allow, I will respond in writing/via a phone call.

My question is one of maintaining a professional image while trying to explain the difference between our company and the competition. What do you suggest?

Melanie Cain, Spectrum Sound Entertainment, Norcross, GA

Use testimonial letters. Lots of them. Show them when you meet with potential clients. The letters can also be used with your brochures or direct mail pieces. Additionally, they make for an equally effective "P.S." on a follow-up letter; e.g. "Thought you'd like to see what some of our satisfied clients have had to say about us. Feel free to give any of them a call for further information."

By the way, I noticed that you did not use a P.S. in your letter to me. Get in the habit of using one. It is the most widely read part of any business letter!

If you want to maintain a professional image, always avoid "bad mouthing" your competition. I would also definitely not try to go head-to-head on price with your competition. This is another no-no. In fact, I avoid price discussions if at all possible in a first phone conversation. But, if pressed, I might counter with this question: "What date are we looking at?" That way I can pause to make sure the date is available, plus it could be a diversionary tactic to get the client away from price. If pressed further, I would ask, "How much have you budgeted for the event?" A lot of people (both DJs and prospective clients) might not be happy with this question, but it works for me. If there is no response, then I'd try to get some sort of range.

One more thought. Have you ever considered giving a guarantee? This can be risky, but if you are as good as you say you are, it can be an important marketing technique. For those who are new to the field, this can sometimes be an effective door-opener.

What makes for an effective business card?

Mark Klatskin, Ultrax Disc Jockeys, Lawrenceville, NJ

My response, initially, might not be what you had in mind, but what's most important is that the business card gets used, whenever possible.

In the last issue, we talked about leaving cards with tips at restaurants and filling supermarket and dry cleaner racks with them. Here's another tip — you've seen those flyers where you are invited to tear off a strip for further information. Instead of strips, use your business card in the same manner to excellent results. (Cards also don't get lost as easily as little strips of paper.) Remember to take off the flyer the first, second and seventh card of every ten you post. That way it looks like other people were interested in what you have to offer.

Yet another way of getting your card "out there" is to have one by each person's place setting at the events you play. Perhaps even number them on the back, and at some point in the evening have a drawing. Give the winner a prize, be it a T-shirt or something a bit more outrageous. (I like what Bill Veeck, the famous baseball promoter, once did. He called somebody up to home plate and gave the "winner" a live cow. I haven't gone that far, but I have given out frogs at a jumping contest. . . .)

Now, Mark, back to your card specifically. If you want people to remember you, always include your address. Your card did not have this information, making it very difficult for someone to write if they chose to do so.

Furthermore, I like the use of your 800 number. This is a good way to get business from outside your local calling area, which in some cases, can be just the other side of town. Another, perhaps more important benefit, is that many potential brides, who are away at college, etc., and need to choose a DJ in their hometown call the ones with 800 lines first. But always include your local number.

Blaine S. Greenfield is head of his own consulting firm, Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer written requests for information addressed to him at 238 Bolton Road, East Windsor, NJ 08520. Blaine is also available as a consultant, trainer and speaker; call (609) 443-3781 for further information.

BLAINE'S BULLET

Where do ideas come from? Personally, I beg, borrow, steal and modify from as many sources as I can. I read a great deal (including **Mobile Beat**, from cover to cover), listen to cassette tapes and attend as many seminars as time permits. My goal is to always come away with at least one idea that I might be able to use. If I get more than one, so much the better.

This was, fortunately, the case for me when I spoke at the recent 1993 DJ Forum sponsored by the ADJA. One booth, in particular, that caught my attention was SUMORAMA! As the name implies, this is a promotion where clients become sumo warriors without any possibility of getting hurt. This would be a great "extra." For more information, contact Steve Rubenstein, Jeroo Entertainment Inc., (716) 242-0383 or Don Berg, Sumo Coast-To-Coast, (314) 993-1120.

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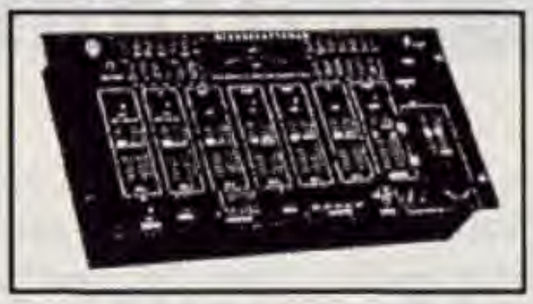

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KARAOKE MICROPHONE TECHNIQUES

BY JACK STRAUSSER

Karaoke is so versatile that most any voice can sound good but there is always a margin for error that lies within the way the microphone is used. Indications can be found in a voice that suddenly becomes too loud or too soft, or in a voice with no tone. These types of problems are not with the equipment but with the singer. Here are some suggestions for using the microphone to its (and your) best advantage:

• The most basic way to use the mic is for the singer to hold it directly in front of his or her mouth and project his or her voice into the ball. Hold the mic by the shaft, vertically, like an ice cream cone. The distance to hold the mic from the mouth depends upon the volume of the singer's voice. The average distance is two inches.

When the instrumental part of a song goes very soft and the singer doesn't want to overpower the music, he or she would hold the mic to the side of the mouth, as if singing through the cheek rather than the lips.

• If the singer should choose to sing softer at some point in the song, he or she should pull the mic closer to the mouth — to the point of the lips making contact with the screen of the mic. (This is also referred to as "eating" the mic.) It is important to note, however, that this should not interfere with the singer's clear enunciation. If the audience can't understand the singer's words, amplification isn't going to help.

• If the singer should choose to sing more loudly, he or she should move the mic away from the mouth while still singing directly into the ball and singing more clearly.

• A more advanced technique allows the singer to stay close to the mic and still decrease volume. This requires that the singer re-direct his or her voice into the side of the mic, or below the direction of the mic, rather than directly into it.

• A variation on this, when the instrumental part of a song goes very soft and the singer doesn't want to overpower the music, is to hold the mic to the side of the mouth, as if he or she was singing through the cheek rather than the lips.

Cordless microphones are not recommended for karaoke. You are discouraged from using these because improper use can result in damage to your equipment. This can occur, for instance, when a performer who is unfamiliar with the stage layout enters a "danger" area, such as in front of the speakers. When this happens, you will typically hear a high-pitched sound, recognized by all DJs and KJs as feedback. Not only is this disturbing to the audience, but may cause you to blow a mic or speaker — or both.

Each location you play needs to be individually analyzed so that the proper karaoke speaker systems can be coordinated. Some of the factors that figure into the choice of systems include the size of the club (larger speakers for larger rooms), the type of flooring and the type of walls.

When setting up your karaoke stage, we suggest using microphones with cords of a specific length so as to prevent performers from wandering into the danger areas of the stage, thus avoiding interactive feedback.

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KARAOKE AWARDS ANNOUNCED

If you happen to be in San Francisco on November 13, check out Bimbo's 365 Club, the site of the Second Annual Karaoke Music Awards.

Co-produced by *Karaoke USA* and Karaoke Warehouse, Laser City and San Francisco Stories of the Bay Area, the event caps off a two-month search for the best karaoke singers in California. Finalists from clubs, chosen from in-house contests held August 15-September 25, will compete in four separate categories: male, female, duo and group. Once those awards are presented, the winners go head-to-head for the title of "Entertainer of the Year" and a $1,000 prize.

San Francisco Stories, a publicity agency based in San Francisco, hopes to entice acclaimed international celebrities, VIPs and entertainment industry executives to act as judges. They are also negotiating to have major agents and record company talent scouts attend the event.

Aside from being a whole lot of future-star-studded fun, the Awards show is offering a portion of the proceeds to the Kevin Collins Foundation for Missing Children. So come out and cheer on your favorite singers, and help a very worthy cause in the process.

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8. ELVIRA (OAK RIDGE BOYS)
9. WHEN WE MAKE LOVE (ALABAMA)
10. THE WIND BENEATH MY WINGS (GARY MORRIS)
11. LET ME TELL YOU ABOUT LOVE (THE JUDDS)
12. FLOWERS ON THE WALL (THE STATLER BROTHERS)
13. COME NEXT MONDAY (K.T. OSLIN)
14. WHEN I CALL YOUR NAME (VINCE GILL)
15. I'LL COME BACK AS ANOTHER WOMAN (TANYA TUCKER)
16. TILL I'M TOO OLD TO DIE YOUNG (MOE BANAY)
17. CATHY'S CLOWN (REBA MCENTIRE)
18. I'LL STILL BE LOVING YOU (RESTLESS HEART)
19. THERE'S A TEAR IN MY BEER (HANK WILIAMS SR/JR)

(SAV-A2) COUNTRY COMPACT DISC
1. YOUNG LOVE (THE JUDDS)
2. YOU NEEDED ME (ANNE MURRAY)
3. WHERE'VE YOU BEEN -KATHY MATTEA)
4. I'D BE BETTER OFF (IN A PINE BOX) (DOUGH STONE)
5. WALKIN' SHOES (TANYA TUCKER)
6. HONKY TONKIN' (HANK WILLIAMS JR.)
7. I WATCHED IT ALL (ON MY RADIO) (LIONEL CARTWIGHT)
8. FUNNY HOW TIME SLIPS AWAY (WILLIE NELSON)
9. ALL I HAVE TO DO IS DREAM (EVERLY BROTHERS)
10. LIVING PROOF (RICKY VAN SHELTON)
11. ROLY POLY (BOB WILLIS)
12. FOREVER'S AS FAR AS I'LL GO (ALABAMA)
13. HARPER VALLEY PTA (JEANNIE C. RILEY)
14. SHE GOT THE GOLDMINE (I GOT THE SHAFT) (JERRY REED)
15. I FOUGHT THE LAW (HANK WILLIAMS JR.)
17. THAT'S THE WAY LOVE GOES (MERLE HAGGARD)
18. WHY NOT ME (THE JUDDS)
19. AM I BLUE (YES I'M BLUE) (GEORGE STRAIT)

(SAV-A3) COUNTRY COMPACT DISC
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3. YOU NEVER GAVE UP ON ME (CRYSTAL GALE)
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11. WE TELL OURSELVES
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13. DON'T ROCK THE JUKEBOX
14. ONE TIME AROUND
15. LETTIN GO

(MAG8003) COUNTRY HITS OF THE 90'S
1. BURN ONE DOWN
2. EVERY SECOND
3. LEAVIN'S BEEN A LONG TIME COMIN'
4. OLD COUNTRY
5. HEARTLAND
6. ONCE UPON A LIFETIME
7. WHEN MY SHIP COMES IN
8. ITS YOUR CALL
9. THE HEART WON'T LIE
10. WHAT PART OF NO
11. IT'S TOO LATE
12. PASSIONATE KISSES
13. LONESOME STANDARD TIME
14. NOT TOO MUCH TO ASK

(MAG8010) SINGING COUNTRY
1. WHAT YOU GONNA DO WITH A COWBOY
2. THAT'S ME
3. TAKE A LITTLE TRIP
4. HERE'S A QUARTER
5. SO MUCH LIKE MY DAD
6. THAT'S WHAT I LIKE ABOUT YOU
7. IF YOUR HEART AIN'T BUSY TONIGHT
8. MAYBE IT WAS MEMPHIS
9. THE TIME HAS COME
10. AS LONG AS YOU BELONG TO ME
11. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
12. OUTBOUND PLANE
13. HONKY TONK BABY
14. A LITTLE BIT OF LOVE/GOES A LONG WAY
15. KEEP IT BETWEEN THE LINES

(MAG8011) BORN COUNTRY
1. BORN COUNTRY
2. NOTHING SHORT OF DIEING
3. SHE IS HIS ONLY NEED
4. MAYBE I MEAN YES
5. THE WOMEN BEFORE ME
6. THERE AIN'T NOTHIN WRONG WITH RADIO
7. DON'T TOUCH ME THERE
8. LOVE CAN BUILD A BRIDGE
9. BETTER CLASS OF LOSERS
10. LOVE ME
11. DALLAS
12. POCKET FULL OF GOLD
13. KILLIN' TIME
14. THE GREATEST MAN I EVER KNEW
15. YOU DONE ME WRONG /& THAT AIN'T...

(MAG80012) COUNTRY HITS OF THE 90'S V2
1. WALKAWAY JOE
2. IF I HAD ONLY KNOWN
3. TWO SPARROWS IN A HURRICANE
4. HE WOULD BE SIXTEEN
5. TAKE IT BACK
6. DON'T LET OUR LOVE KEEP SLIPPING
7. WHEN SHE CRIES
8. TOO BUSY BEING IN LOVE
9. LOST AND FOUND
10. WHERE'M I GONNA LIVE
11. I WANT YOU BAD/AND THAT AIN'T
12. CAN I TRUST YOU WITH MY HEART
13. MY STRONGEST WEAKNESS
14. DRIVE SOUTH
15. GOLDEN YEARS

(MAG8017) COUNTRY HITS OF THE 90'S V3
1. BOOT SCOOTIN' BOOGIE
2. A PICTURE OF ME WITHOUT YOU
3. WE SHALL BE FREE
4. SHAKE THE SUGAR TREE
5. SURE LOVE
6. FOR MY BROKEN HEART
7. ONLY THE WIND
8. SHE'S IN LOVE WITH THE BOY
9. FANCY
10. SOME GAVE ALL
11. JEALOUS BONE
12. I SAW THE LIGHT
13. IN THIS LIFE
14. NEXT THING SMOKIN'
15. WRONG SIDE OF MEMPHIS

(MAG8019) HITS OF GARTH BROOKS
1. SOMEWHERE OTHER THAN THE NIGHT
2. AGAINST THE GRAIN
3. FRIENDS IN LOW PLACES
4. SHAMELESS
5. THE DANCE
6. THE THUNDER ROLLS
7. UNANSWERED PRAYER
8. IF TOMORROW NEVER COMES
9. MUCH TO YOUNG TO FEEL THIS OLD
10. NOT COUNTING YOU
11. PAPA LOVE MAMA
12. RODEO
13. THE RIVER
14. TWO OF A KIND WORKING ON A FULL HOUSE
15. WHAT SHE'S A DOING NOW

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KARAOKE SUPERSTORE

What a concept. One-stop shopping for all your karaoke needs, from songbooks to service and labor. That's the idea behind the first Lorio-Ross Karaoke Entertainment Superstore, which recently opened its doors in Royal Oak, Michigan.

The Superstore, brainchild of Lorio-Ross Karaoke owner Jerry Ross and General Manager Kris Pierce, is the natural progression of a regional karaoke business that reportedly saw sales of over 1.2 million dollars in 1992. The company grew from selling/leasing commercial systems in the Michigan area to designing and tweaking their own line of software and hardware, and through certification as the first authorized service technicians for DKKaraoke equipment outside of the the latter's California headquarters. The company also publishes and distributes their own songbook, available in versions for full-service karaoke dealers and KJ businesses.

In other words, the folks at Lorio-Ross became karaoke jacks-of-all-trades. The Michigan store lends itself readily to capitalizing on that success. Specializing in hardware from DKKaraoke and JVC, as well as pro-audio equipment from the likes of Soundtech and Bi-amp, the Superstore stocks and services various other brands of gear, including their own speakers, road cases, disc cases, cables and hybrid systems.

"Our current plans are to expand our market by developing dealers like ourselves all over the country," Pierce said in a press release issued shortly after the store's June opening. "I have been in the entertainment business for over 40 years, as a bandleader and agency owner, and I have never seen any entertainment concept that gives as much bang for the buck as karaoke!"

He has good reason to be so enthusiastic about the medium. If the Superstore is any indication, karaoke has been very good to Pierce and Lorio-Ross.

SAN FRANCISCO STYLE KTV

(reprinted by permission of Karaoke USA)

In the spirit of this magazine's never-ending quest to bring you the most up-to-date refinements and information on the Mobile scene, we offer the following article, which details an intriguing spin on the karaoke club.

We would like to introduce you to a cutting edge facility in San Francisco — Club La Dor.

The Club opened in December of 1990 and was the first of its kind in the country. Housed in a former health spa, the club had originally offered live music, but made the switch to karaoke after checking out other karaoke establishments. It had primarily focused on serving the Chinese community in San Francisco and proved to be quite a successful club and format.

Located between 4th and 5th Streets in the revitalized South Market Street area, Club La Dor is an elegantly appointed venue occupying a spacious three-story building that has the depth of a city block. There are private rooms available for rental by individuals and groups that range in size, accomodating from 12 to 20 people at a time. The "V.I.P. Room" includes your own hostess. Each room is comfortably furnished and decorated, and comes equipped with a TV monitor, sound system and microphones. The rooms also have intercoms, allowing for song and drink requests. The private rooms are not completely private; the walls contain glass windows opening onto the hall, and one can see the groups enjoying their karaoke songs.

Groups and individuals may rent these rooms from 9:30 PM to 2:00 AM for fees ranging from $180 to $250 for the entire night. This price includes drinks up to the amount of the rental fee.

The patrons in the private rooms send their requests to the all-computerized control room, and a technical specialist plays their selections on one of a vast array of laser disc consoles. All the karaoke music for the entire facility is controlled from this room, containing over a thousand discs from all over the world, including songs in several languages.

The penthouse karaoke lounge is on the third floor. There you will find a full bar, great view, table service, a karaoke host and song lists in Chinese and English. Singers are invited to sign up and sing anytime. The lounge often runs in-house karaoke contests.

There are two other main lounges in this facility. The "L-Room" is a private lounge that accomodates up to 50 people comfortably. For $400 a night, your group can rent this room, complete with full bar and bartender. Customers from all over California, including companies like United Airlines, IBM and the United Way have rented this room for corporate parties.

The other second floor lounge is called the "Kaizen Club." It boasts wall-to-wall carpeting, pleasant pastel colors, a generous scattering of sofas and comfortable lounge seats conducive to relaxed and pleasant conversation. There is a full bar with a contingent of hostesses to keep the customers' liquid refreshment requirements comfortably satisfied. This lounge offers a more personal atmosphere, where one can enjoy being serenaded by one's hostesses.

About a year ago, Club La Dor held another opening, which heralded the owner's plans to expand the facility and make it available to a broader community.

Mobile Beat *would like to take this opportunity to congratulate* Karaoke USA *on its recent one-year publishing anniversary. Happy Birthday, everyone!*

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MIDI KARAOKE HITS THE 'BEACH'

Turtle Beach Systems, manufacturers of multimedia sound products, have announced an addition to their line. Turtle Beach MIDI Karaoke is a programmable application that uses any Windows 3.1 sound card, offering terrific control. End users can customize songs to fit any particular singing style, and adjusting key range is as easy as the click of a mouse. Font size, background bitmaps and the actual song text files can be edited, and an easy-to-use key also helps users create new files for playback as well as customizing old favorites. Because this system uses a sound card, recordings of the voice and MIDI file are simple. Turtle Beach offers a wide variety of song titles, but users can easily add words to any existing MIDI file or create their own using any MIDI sequencer. List price for T.B. MIDI Karaoke is $49.00. Turtle Beach Systems Inc., PO Box 5074, York, PA 17405, 717-843-6916.

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PROFiles

STILL SPINNING AFTER ALL THOSE YEARS

By Michael R. Erb

Over the past three years, **Mobile Beat** has introduced you to many interesting people who help make ours a most interesting industry. One of the most remarkable people we've had the pleasure of meeting is Sheldon Kagan, from Montreal, Quebec.

Sheldon's story has the all the drama and intrigue of a Hollywood movie. As a boy, he was drawn by the radio and was obsessed with radio contests. "I met The Beatles and The Rolling Stones through contests from the radio stations and I won lots of records and trips. While I was in school, I was trading records with other kids while everyone else was doing what they were supposed to be doing."
His record library began to grow by leaps and bounds.

Thirty years ago, at the age of 13, Sheldon dropped out of school and ran away from home. "I always had the desire to entertain people. I was the one who always organized the bands for school dances. I had an urge to play music and motivate people. I knew that if I stayed at home, I would've had to complete school and do all of the other things that were pre-set for me. I knew that wasn't what I was going to do."

So Sheldon started on his own. He had a little money and found a small apartment. As he went along, he slowly accumulated equipment, either by borrowing or buying it, and started getting some DJ jobs. Sheldon admits he did it the hard way. "I starved for a little while, but eventually some jobs started trickling in. I'd do little parties and sock-hop dances at local churches and the YMCA. I was making $50 - $75 per gig, which was a lot of money then. It wasn't long before I realized that I could make a lot of money at this," he says.

The first year was tough, but not as tough as he thought it would be. Getting four or five gigs a month was not a problem, and the money started to accumulate. "I was a real hustler," he says. "Nobody knew my age. I was 13, acting like a 16- or 17-year-old, and I didn't have a problem selling myself. Bands were so expensive that people were easily persuaded to hire a DJ for a tenth of the cost. The hardest part was being able to bluff myself in the door, but I was able to hold my own. I had the equipment and records and it was simply a matter of asking people to give me a chance to prove I could entertain them."

As his business grew, Sheldon was faced with the dilemma of turning away work. As he added personnel, things became a bit shaky. "People were always wanting to hire me personally," he says. "Furthermore, my employees weren't able to provide the same level of service as I was. Eventually I decided to cut back from three systems to just the one system and said the heck with it. I raised my price and just sold myself for a few years."

At the age of 17, Sheldon saw the profit in being a multi-system operator and again tried to expand. This time, things really started to take off. It didn't make sense to him to be turning down work simply because a customer wanted a band instead of a DJ, so in 1970 he opened an agency. "At that time, bands were very popular for high school dances," he relates. "I decided to expand and go after the market. I knew that I wanted to stay in the music side of things, so going with the live music was a natural. I was representing about 25 bands and was handling the college, high school and bar circuit."

Sheldon remembers a fortuitous cancellation. "I had arranged to bring in Woody Herman & Buddy Rich. The manager called at the last minute to inform me that Rich had a slipped disc and wouldn't be able to make the engagement, so I sent an assistant of mine to New York to find someone to cover the engagement. We found George Benson at a small club in New York and convinced him to do the gig for $500. Less than a year later, Benson's rate was $25,000."

Kagan Productions currently has nine sound systems in Quebec, three in Ontario and two in the Maritimes, covering an area of about 400 miles. He also represents seven bands. "I do lots of jobs that use a combination of DJ and musician," he says. "For instance, a dinner dance might include a strolling musician during the meal, followed by a DJ for dancing afterwards. This

Far left: With over 30 years experience in the entertainment industry, Sheldon Kagen's smile of success came through persistance and perserverance.
Left: Kagen built his first mobile rig, and won the records through radio contests.
Below: The 1960's Mobile: Kagen's Record Cave Revue.

gives you the elegance of the live performer with the fun and variety of the DJ."

The booking side of his business is also doing well. He has produced over 42 shows at "Place des Arts," a concert hall similar to Carnegie Hall. Working with the Willard Alexander Agency in New York City, Sheldon has brought a variety of groups to Montreal, including Delaney & Bonnie, Billy Preston, John Hammond and the then-undiscovered duo Loggins and Messina.

As a manager, Sheldon is in the enviable position of having very stable employees. "Everyone who has worked for me has done so exclusively. Some DJs have been here for 12 years. Most of them had some experience but few of them had the 'animation' experience." Animation is a term Sheldon uses to describe his entertainment concept. "We try to have the DJ act as a Master of Ceremonies. But more importantly, the DJ is very involved in getting the people motivated and animated. For instance, the DJ will be instrumental in getting people up for the Loco-Motion dance, into a Limbo contest. It could be playing 'Celebration' and throwing out 50 balloons, or playing 'La Bamba' and throwing out 25 Mexican hats. All the DJs have been trained by myself and follow the same format."

Since Montreal is comprised of a varied international population, all of Sheldon's DJ's are multi-lingual, speaking at least English and French. In addition, because of the rich diversity of ethnic groups, all of his jocks are well-versed in handling the special nuances of each group, such as folk dances and the various customs associated with each group. All the DJs dress in tuxedos, and each brings over 18,000 song titles to an event, including a complete listing of all the songs. To further reduce the chances of complication, Sheldon also supplies his jocks with backup equipment for each gig, plus he employs a technician with a pager and cellular phone who carries complete backup equipment with him at all times to cover any worst case scenarios.

"Usually when equipment breaks, it happens during transport," he states. "The DJ will usually discover the problem before the event begins, and we'll be able to fix it before the client ever knows that there was a problem."

It is the careful grooming and support of its DJs that has enabled Kagan Productions to achieve the level of success that it has over the years. By "cloning" himself, Sheldon is able to provide a consistent level of performance, even though he isn't personally doing the job. "I have three different prices for my DJ service," he says. "The base rate is $700 for five hours, using my regular-sized sound system. My deluxe system, which is bi-amped and used for crowds over 150 people, is $800. If people want me personally, I charge $1200 for five hours. Extra hours are $100 if booked in advance and $200 if booked during the job." Sheldon admits his rates are high, but people are willing to pay because he really puts on an entertaining show.

Sheldon has built a very successful business, but he's not resting on his laurels. He is always on the lookout for new ideas that he can incorporate into his performances. The main principle Sheldon holds onto is that "you must not rely on your name to get business. You must constantly strive to put on the best show possible." People want to be entertained and if you can do that well, you are well on your way to attaining the success that Sheldon Kagan has achieved.

PRO Files

THERAPIST/DJ HAS SPLIT PERSONALITY

BY JEANNE NAGLE

There comes a time in the lives of many Mobile Entertainers — with bills piling up and clients acting up — when they must look at their profession and think, "I ought to have my head examined." How convenient, then, for DJ Bonnie Gutterman that she's also a licensed psychotherapist.

More precisely, Gutterman is a Marriage, Family and Child Counselor (MFCC), as well as owner and operator of Music By Bonnie & Co. in Santa Barbara, CA. The seed for her Mobile company was planted in the early '80s when, despite spending approximately 15 hours a week on her private practice, plus running various consultation and group sessions, she found she could still use some extra cash.

DJing was a natural. A fierce love of music was ingrained in her from the start. "When I was very small," she remembers, "and my family lived in our first house, we had no furniture for nine years, but we had the best stereo on the block."

Besides providing the initial musical influence, Gutterman's parents also played a more direct role in starting her Mobile career. One fateful night, her mom threw a birthday bash for her dad. "They hired a DJ, and he was terrible," she recalls. "But he got paid, what seemed to me at that time, a lot of money. I thought, 'I could do that,' and probably do it better because he had a lousy personality."

Thus motivated, Gutterman landed a job assisting a DJ in a nightclub, but found it limiting. Playing parties at people's houses or at hotels was what intrigued her. "I felt like I had an opportunity to ride on a wave and see where it was going to take me," she says.

Investigation into joining existing Mobile Entertainment companies proved disappointing, as the owners she contacted told her, in her words, that "girls don't do that." Instead, with the help of a friend who is still involved in the company (although not as a partner), Gutterman printed business cards, rented equipment and began to solicit her services for the upcoming holiday season.

Her first official gig was a Christmas party for a friend's vocational rehabilitation firm. More parties followed soon after, and with her work as a psychotherapist doing well, Gutterman was faced with a choice. "What became clear is that this business was a lot more fun in some ways, but it wasn't so great that I was ready to let my practice go," she says. Her compromise was to stop the outside consulting and cut her patient load down to 5-6 hours a week. This way, she has flexibility to put more into the therapy if she so decides.

Right now, though, the balance works fine. Music By Bonnie & Co. is doing well, playing about 237 events this past year. Gutterman employs four other DJs and has four systems, comprised of Peavey speakers, Numark mixers, Technics turntables and assorted CD and tape players. As something of a perk, she also has two delivery people who set up and tear down equipment for the spinners. "As the business grew and the consoles got more professional, namely heavier and longer, I found that I was limiting my pool of candidates," Gutterman says, referring to hiring for her then-expanding enterprise. "It made sense to not make the vehicle be part of the deal, and instead have somebody else do deliveries and pick ups."

In addition, when one of her people is out at a gig, either she or another staffer is on stand-by with a beeper, ready to troubleshoot should the need arise. This, she feels, gives each DJ the feeling that he/she is not out there alone.

"I think the job is hard enough," she says. "If you can just focus on doing the work, and not have to deal with equipment and problems, it's just a better position to be in."

Like most people with dual careers, Gutterman finds that sometimes her jobs intertwine. "One of the hardest parts of the DJ business is to have a real sense of who you're talking to, what their interests are and what's important to them. I think that developing the skills that I've developed [in psychology] have helped to make people feel like they are being listened to and that they are getting what they want."

As far as daily operations go, however, she tries to keep the businesses separate. It's very rare that she will book an event for a patient, but when she does, she sends another DJ. Her participation, she says, would be "totally weird."

"On the other hand, I've had couples who I've done a wedding for who then remember I'm a therapist. They'll call me two years later and say, 'You know, believe it or not, we're having marital issues and you were the first person we thought of.'" When that has happened, though, she usually hasn't taken the case. "It's not something that I'd ever want to capitalize on," she says.

Mostly she'd like prospective bookings to forget her other career. "I'd like people to remember that we played great music," she says, "that we took their requests and were easy to approach, easy to work with and very professional."

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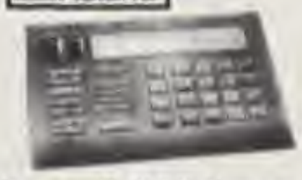
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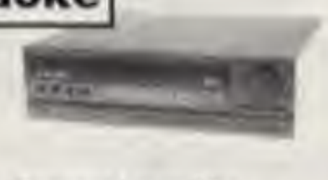
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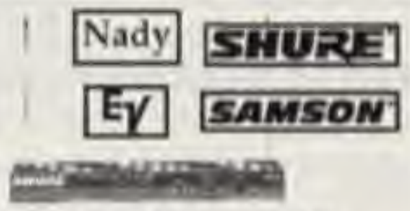
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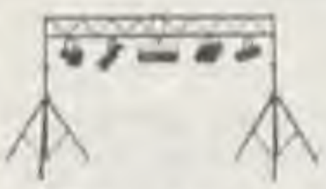
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Continued from 46

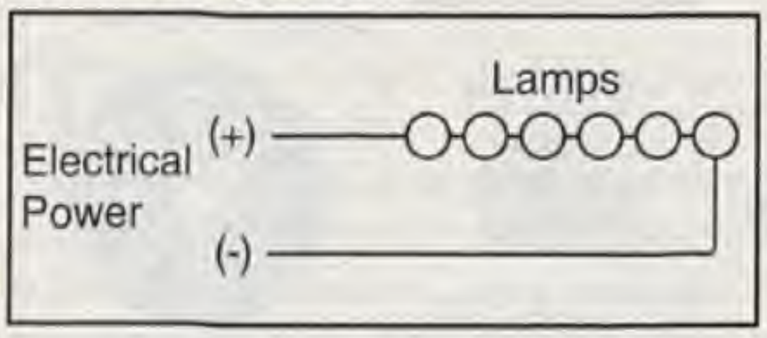
NEON

A glass tube filled with an inert rare gas, normally either neon (burns red) or argon (burns blue). Tubes are often coated with phosphorescent powder, which, when excited by the radiation from the gas plasma, produces many different colors. Neon requires high-voltage to drive it — can be very hazardous!

PARALLEL

Companion wiring mode for lamps, comparable to (but different from) **series** wiring. Every lamp has its own + and - electrical power connections. If one lamp burns out the others will stay alight.

Fig 1. Parallel lamp connections:



PAR (acr.: **PARABOLIC ALUMINIZED REFLECTOR**)

The number indicates the size measured in pitches of 1/8" across the curved front of the lamp, so a PAR 38 lamp is 38 x 1/8" across the front of the lamp.

PHASE CONTROL

The method normally used to dim a lamp, or number of lamps, using A.C. power. Unless properly filtered at the **dimmer packs**, Phase Control may give rise to RFI (Radio Frequency Interference), normally at its worst at around 25 to 70% of dimming and characterized by a "buzzing" heard in the audio.

PLOT

Primarily a theatrical term for a number of pre-determined lighting **scenes** that have been arranged so they run in a particular order or sequence. The term is also used to denote a plan or drawing that shows where lights are placed in a given venue, the types of instruments selected and their wiring (Electrical Plot) and quantity.

POWER PACK (a.k.a. **DIMMER PACK**)

Handles high power loads and provides the electrical "muscle" for the controller. Usually installed in a power room remote from the DJ console to minimize **RFI**.

PRESET(S)

A lighting term for a scene stored in memory for later use during a performance. Also used to connote the faders on a lighting console.

PV-LITE™:

Medium-sized lighting system developed for use by travelling bands, mobile DJs, etc.

PYRO (Abbr. **PYRO TECHNICS**)

Indoor fireworks, often remotely fired by electricity. "Pyro shooting" may require a state licensed operator. Can be dangerous - use with extreme care and caution.

QUARTZ HALOGEN

An incandescent lamp that has a quartz envelope and a halogen gas inside it. These lamps usually exhibit a higher color temperature (whiter light) and a longer operating life, as they are more efficient than an ordinary lamp. Halogen lamps must not be touched by the human skin (fingers etc.) or contaminated by grease or oil, as this will cause them to blacken prematurely.

RAINLIGHTS

An early 70's name for **pinspots**, taken from the shower of colored rain effect they produce.

RELAY

An old-fashioned (but economical) mechanical device that allows a small signal to control a high-powered electrical load. A basic relay consists of a solenoid, which, when energized, acts as an electro-magnet to pull a number of electrical contacts together. Good when used to control particular types of electric motors that should not have **dimmer packs** associated with them. A source of **RFI** if not properly suppressed.

RFI

Acronym for **R**adio **F**requency **I**nterference

RIG

A collection of lighting instruments and other equipment usually held together by means of some kind of metal **truss**.

ROPELIGHTS (a.k.a. **SNAKELIGHTS**)

Many small, colored, Christmas tree-type lamps placed inside a plastic tube, usually run in four channel sequence and powered from 115/117 volts. Great effect but a problem to repair. Not noted for their reliability.

SCANNER

Will oscillate or rotate a light fixture and its beam of light. Generally available in 90, 120 and 360 degrees (complete circle) scan forms.

SCENE

A number of lighting instruments, or **displays**, united together in various combinations at different dimming levels to provide a specific lighting effect

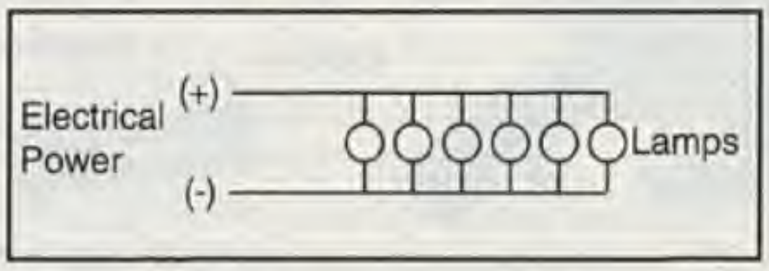
SCR (acr.: **SILICON CONTROLLED RECTIFIER**)

A solid-state electrical device usually used for dimming (**phase** control) purposes. Two SCRs are often used in back-to-back configuration for theatrical lighting control/dimming.

SERIES

A number of lamps hooked up so they pass electrical power as a complete end-to-end chain. A series chain can be used to run a number of low-voltage lamps directly from 115/117 volts without using a transformer. If one lamp in a series chain burns out, however, all the lamps are extiguished, and it normally takes some time to find the offending lamp and replace it. The use of long life lamps is strongly recommended.

Fig. 2. Series lamp connections:



SHORT

Electrical jargon for Short Circuit. A short is often caused by accidental electrical insulation breakdown. This is when the **circuit breaker** operates, protecting your valuable equipment and saving the wiring from burning out.

SIGNAL (See **Control Logic Voltage**).

SOUNDSCANNER

A special fixture that dynamically rotates a beam of light back and forth in time with the sound. Used to most advantage in groups of four and up.

SOUND CHASE (a.k.a. **AUDIO CHASE**)

Same as **auto chase**, but the switching of the lighting sequence is controlled by the music's rhythm or beat (bass, drums, etc.) so the lighting sequence responds to the beat of the music.

SOUND TO LIGHT(a.k.a. **COLOR ORGAN**)

Sound is split into a number of frequency bands by filters, and different lighting channels are switched on according to the amount of bass, middle, mid-hi and high sound frequencies that are presented at the controller's sound input.

SOURCE (LIGHT SOURCE)

A point of origin from which light is emitted. Also a device that generates light. A halogen lamp and a laser are both light sources.

SPOTLIGHT

An intense, narrow-angle light beam, or a commonly used term for a lighting instrument capable of producing such a beam.

STRIP LIGHT

A strip of lighting often "flown" at an inclined angle above the front of the stage. May also be found arranged in rows above the stage ceiling.

STROBE (abbr. **STROBOSCOPE**)

Flickering light that visually freezes motion. A higher-powered stage version of the original engineering instrument developed to study moving parts while they are in motion.

TOUCH SENSITIVE

Control key-pads that respond instantly to the touch of a finger.

TRANSFORMER

Device used to change the A.C. input voltage to high or low output voltage. Because it uses wound coils, it is an **inductive load** and **dimmer packs** should be selected with this in mind.

TRUSSING

A structure, usually tubular in construction, typically used to suspend lighting, speakers, etc. Modern Trussing is modular, made of light-weight aluminum, and comes with pre-fabricated corners and straight sections in order that it may be put together quickly.

TRIAC

A solid state A.C. switch mostly used for heavy power handling and dimming of lighting.

TRI-AXIAL

Motion achieved by means of three electric motors, with each motor spinning an electro-mechanical effect in one of three axis.

TUBE LIGHT

Many tiny "grain of wheat" lamps in a semi-rigid plastic tube. These lamps are usually wired as single channel or four channel chasing arrays and are manufactured to operate at either 12 or, more commonly, 24 volts A.C.

VOLT

Describes the amount of electrical potential available from a power source.

WATT

The most commonly used unit of electrical power. AMPS X VOLTS = WATTS. It therefore follows that WATTS ÷ VOLTS = AMPS.

ZERO VOLTAGE SWITCHING (Z.V.S.)

A sensing network that only allows a **triac** or **SCR** to switch when its supply is at zero volts. Used for interference suppression or noiseless switching. Z.V.S. circuits won't dim.

NIGHTMARE SITUATION OVERCOME BY DJ'S INVENTIVENESS

By Richard McCoy, The Sound Spectrum, San Jose, CA.

Over the years, I've had my share of problems at shows. From being snowbound to fights, shootings, police raids and fatal heart attacks on the dance floor, I've pretty much seen it all. But no matter what, the show always went on.

Such was the case during a gig I played in December of 1985. I was doing my last Christmas party of a long season in a small, upscale, popular but old local restaurant. This establishment had a small downstairs banquet room and a slightly larger one upstairs.

At the time I was using a large, fully self-contained, desk-sized console that weighed about 250 pounds. Set ups were usually easy and fast; however, the console would not negotiate some accesses. The restaurant had a three foot wide stairway that made a 180 degree turn halfway up, and the outside stairs were also not an option, so I couldn't get my system up the stairs.

I had informed my client of this handicap before I accepted the job (in June) and was assured that the party would be in the downstairs banquet room, where I had played in the past with no problem. As it was, however, the party doubled in size and was moved to the upstairs room the morning of the event. Had I been informed of the change, as was requested in my contract, I could have easily arranged to use different system.

Imagine my surprise when I arrived that cold and wet evening. Not only had the party been moved upstairs with twice the crowd, but the dance floor was taken up with tables, leaving no place for me to set up. Good thing, because I couldn't get my equipment up the narrow stairs anyway.

Then, it struck me. Maybe I could do the show by remote! I make a quick proposal to the client, who was happy for any solution, and started setting up for a most unusual show.

I parked my large, covered trailer outside the building under a second story door to the party area. I placed two speakers on stands in the room near what was to become the dance floor and ran the speaker cables and power down to the trailer, inside of which my console was set up and ready to go. I also placed a few lights in the dance area for effect.

My equipment and I were protected from most of the elements inside the trailer, but not from the cold. Plus I couldn't see the dance area or hear the guests! But at least there'd be music.

I started on time with a selection of dinner music, which continued for about an hour and a half. When it came time for the dance music to start, someone shouted down to get things moving. I turned up the volume, turned on the lights and shifted to the dance tunes.

By this time I was really feeling the cold, so after a song I requested over the mic that someone bring me down some hot coffee. Now as a rule I don't consume alcohol while on the job, but when a steaming cup of Irish Coffee arrived, I was thankful for anything warm!

Forty-five minutes into the dancing, the power went out. We learned that a tree had fallen on the power lines and that the electricity would be off for several hours. Normally this would have been the time to call everything off, but this was a night of greatness!

I got on my car's CB radio (the phones were out too) and made contact with the local REACT operator. He called my wife and told her to bring my 4KW AC generator to the restaurant. Since I lived only four miles away, it took her just a few minutes. We started up the generator, plugged in my equipment and proceeded with the party. The delay lasted no more than twenty minutes.

Additional lights upstairs were plugged into the generator for safety reasons, along with a large coffee pot and a hot plate. Not only did most of the guests stay until the end, but the party actually went into overtime. Many people stopped by to thank me for making this a memorable party.

By 1:00 AM I was ready to call it a night. As I was packing up, the power returned (of course). All in all it was one of the best parties I've ever done. To this day, I still do that company's Christmas parties, and the restaurant owner has referred to me as his Number One DJ since that night.

Just to be on the safe side, though, I've built myself a new compact system.

The Bottom Line

"Tips & Topics for Your Small Business"

BY
MIKE BUONACCORSO

Economists and market analysts generally agree it was all politics and not good economics, but the new budget bill is now history. Ramifications for mobile entertainers? If you consider your operation as a small business and are among those who file returns under the personal tax code , your marginal tax rate may or may not increase. But it appears the most obvious effect in day-to-day operations could be the old "Reverse Trickle Down". Even at this early date , entertainers are reporting losing corporate holiday accounts that they have held for years due simply to company budget cuts . Look at the bright side... if you never leave home you'll save the money you would have used to cover the four-cent per gallon gasoline tax increase . . . . . Only bad risks need apply: The federal government has through the years attempted on several occasions, to help small business. One example is the Small Business Administration(SBA). However ,to use their service you must first be denied a loan from a normal lending institution . . . . . Trouble with collections? Turn your deadbeat honeymooners over to a collection agency, of course. But some agencies themselves can turn into your next problem. Check their licensing and reputation through the Commercial Law League of America. They are located at 175 West Jackson, Suite 1541, Chicago, IL 60604 . . . . .Litmus test #2 in defining independent contractors: Does the worker offer services to the general public on a regular basis? A "yes" answer would indicate independent contractor status. But what this means that in the case of a DJ working for a company who claimed independent contractor status, the DJ would have the right to work freely for himself at any time . . . . . If some of the many DJ expos and events of the past few months have offered you an opportunity to combine business with a little pleasure, be aware of the time you spent on each. Keep a copy of the convention or event's agenda and the meetings you attended. Travel, meals and lodging are deductible expenses, but if you combined a personal vacation along with it, you must allot the expenses accordingly.

Cued Up!

To have event(s) listed, send information to Cued Up, Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information or to register. To insure adequate lead time, submit information as far ahead of time as possible, preferably at least two months.

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AES 95TH CONVENTION
NEW YORK, NY
212-661-8528

OCTOBER 24
DJ EXPO 93
SOUTHFIELD, MI
313-689-7050

OCTOBER 29-31
NORTH AMERICAN MUSIC THERAPY CONFERENCE
TORONTO, ONTARIO
416-488-6363

OCTOBER 29-31
MONTREAL MUSIC SHOW
MONTREAL, QUEBEC
514-639-6806

NOVEMBER 7-9
ASSOCIATION OF BRIDAL CONSULTANTS
ANNUAL CONFERENCE
OPRYLAND HOTEL
NASHVILLE, TN
203-355-0464

NOVEMBER 13
KARAOKE AWARDS
SAN FRANCISCO, CA
510-848-KUSA

NOVEMBER 13-15
LDI '93
ORLANDO, FL
212-677-5997

JANUARY 11-12
NIGHT CLUB & BAR
LAS VEGAS, NV
800-247-3881

JANUARY 21-24
NAMM 1994 WINTER MARKET
ANAHEIM, CA
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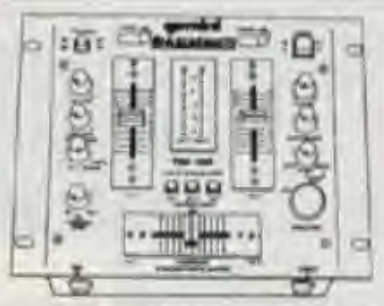

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MOBILE LIBRARY

Today's Chuckle: 2,500 One-Liners For Every Occasion

By Paul Harlan Collins, pub. by Perigee Books, 159 pgs., $7.95 ($10.95 Canadian). To order: Hot Hits, PO Box 41600, Nashville, TN 37204.

Harlan Collins has been part of the entertainment business for twenty years. Along with being a gold record winner, he has been a recording artist for both CBS and Atlantic Records and has written for Island Music and Legend. His compositions have been recorded and performed throughout Europe, the Netherlands, Africa and Japan, as well as the U.S. and Canada. Collins is probably best known to Mobile DJs as director of the DJ division and Advertising Director of HOT HITS, which provides professional DJs with popular music on compact disc. In addition, Collins currently writes a syndicated humor column for the Los Angeles Times Syndicate, Today's Chuckle. It has the distinction of being the largest front page feature in the world. Collins book, Today's Chuckle: 2,500 One-Liners For Every Occasion, includes some of the best "one-liners" from the daily feature. It's a great source of zingers for DJs, KJs and anyone who speaks publically, but be careful, even the best material can be hazardous if it lacks spontaneity and timing. With that in mind, here's . . .

How NOT to use this book:

• **As a crib sheet.** This compilation of witty remarks is meant as a resource, not a crutch. A DJ standing at a mic thumbing through pages for an off-the-cuff comment is not funny. Memorize the jokes and retorts, and above all, don't read them word for word. Customize them to fit the event.

• **With complete abandon.** While a line like, "Don't be too hard on your spouse. After all, what can you expect of someone who was raised by your mother-in-law?" might get you a giggle from the bride/groom, the people writing your check may not be so amused. Many of these remarks are loaded. Fire at your own risk.

• **In place of actual conversation.** Although it will help enlarge the scope of your show patter, *Today's Chuckle* alone will not win you the presidency of Toastmaster's International. Even the funniest lines in the universe will not help a DJ who can't establish a rapport with his/her audience. We recommend thinking of this book as gravy: the "meat" is up to you.

• **To be the next David Letterman.** True, this book could have terrific Comedy Karaoke applications, yet it pays to be selective. Some of the material is corny ("You can call a doctor a quack but you can't duck his bill") or a tad obscure ("The difference between a beach bum and a feudal landowner in the morning: one yells, 'Surf's up!" and the other yells, 'Serfs, up!'") NOTE: pre-recorded rimshots couldn't hurt.

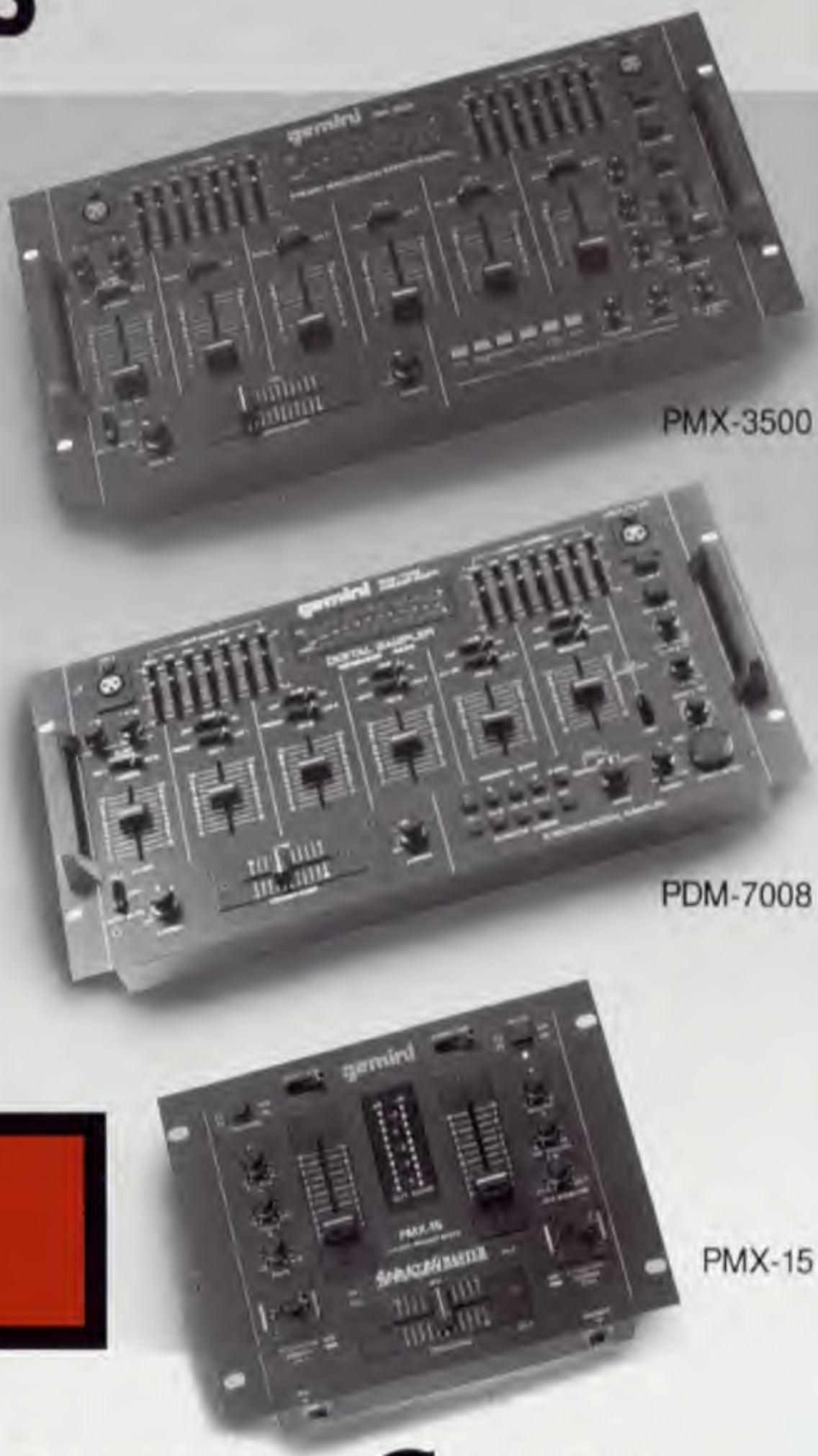
• **As a paperweight.** Hey, don't let your copy sit around collecting dust! Pick it up and use it now! It's a great stress reliever and it is packed with lines you can work into your act. After all, "Now that we have digital clocks, we'll never be able to turn back the hands of time."

A FEW OF TODAY'S BEST ONE-LINERS* FOR . . .

A 50th Birthday Party: "You know you've reached middle age when a night out means moving the TV to the patio."
While introducing the birthday person: ". . someone whose friends hope will never change, at least not in front of an open window."
A class reunion: "Remember graduation day, when the world was your oyster? How many of you still have the strength to open the shell?" Or "It's good to see that so many of the men in the room can still hold their heads up high. . .or is that just so we can't see their bald spots?"
Adult Halloween Party: "If you really want to scare someone, dress up like a congressman."
New Years Eve Party: "Before you turn over a new leaf, might I suggest you rake up all the old ones and burn them."
When the boss at a corporate holiday party opens his gift: "It's probably an executive chew toy." Or, to wrap up the event, "Remember, behind every successful person is someone waiting to push him out of the way."
Introducing a Boss at his birthday: "According to his employees, he's a guy with all the answers. The problem is, he can no longer remember the questions."
Advice to a newlywed couple: "If you want to start your kids in the right direction . . .lie about your past!" Or "Remember, marriage is like a midnight phone call: you get a ring, then you wake up."
Ending an event: "Remember, if you drive drunk down life's highway, you're sure to reach your final destination more quickly."

* Inspired by *Today's Chuckle: 2,500 One-Liners For Every Occasion*

GEMINI MIXERS



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Our mixers are also designed to deliver. Case in point, our mixers have in-demand features like rack mountability, 1/4" and XLR mic inputs, assignable and removable crossfaders, DJ booth output, auto mute talkover, cueing, XLR lamp adapter and more.

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